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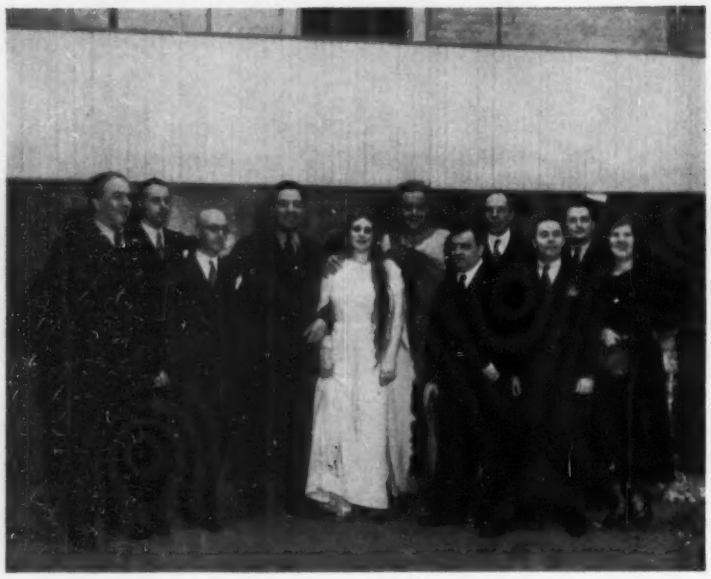
LOTTE LEHMANN

Last New York Recital of the Season March 16



MAYOR LA GUARDIA, GEORG BECH, DANISH CONSUL GENERAL, AND THE CAST OF SIEGFRIED HONOR LAURITZ MELCHIOR

at the Metropolitan Opera House on the occasion of the tenor's 100th performance of this opera, when Kenneth Lynch, master metal craftsman, presented him with a hand-forged sword to commemorate the event. Formal presentation of the sword was made by Mr. Bech. Left to right, front row: Emanuel List, Berthold Neuer, Ludwig Hofmann, Gertrude Kappel, Mayor LaGuardia, Marek Windheim, Editha Fleischer; back row: Wilhelm von Wymetal, Mr. Melchior, Mr. Bech and Mr. Lynch.

GINO MARINUZZI, CONCHITA SUPERVIA and DINO BORGIOLI,

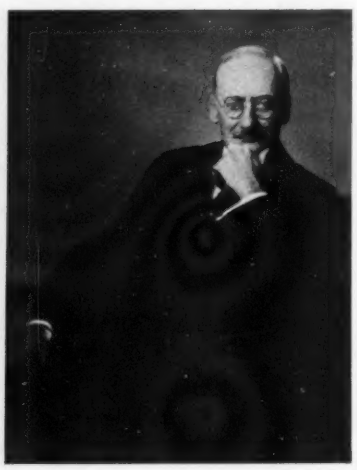
conductor, soprano and tenor of the Covent Garden opera season of 1934. All were in the production of Rossini's Cenerentola.

PIETRO YON and BERNARD R. LABERGE

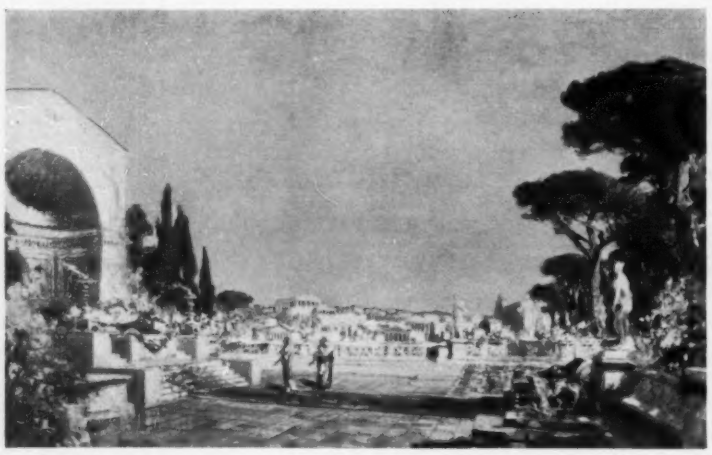
after signing a contract that placed the organist and composer under Mr. Laberge's exclusive management. Mr. Laberge announces that Mr. Yon will open his season of 1935-36 with a concert in Carnegie Hall on October 16, after which he is to make an extensive tour of the United States, Canada and Mexico.

AURELIANO PERTILE

as the Emperor Nero in Mascagni's opera Nerone, at the Scala world première. (Photo by Crimella, Milan.)



THREE MEMBERS OF THE VOCAL FACULTY OF THE JUILLIARD SUMMER SCHOOL, New York. Left to right, Fraser Gange, Herbert Witherspoon and Bernard U. Taylor. (Witherspoon photo by Toppo.)



TWO SCENES FROM MASCAGNI'S OPERA NERONE,

given its world première at La Scala, Milan, on January 16. At left, sketch for scene of Act II by Edoardo Marchioro, showing the terrace of the Domus Aurea (Nero's palace), overlooking Rome. On the left is a shrine to Venus; on the right, the Emperor's seat. The right-hand tableau shows the banquet in the imperial triclinium, Act III, Scene I. Nero is seen at the left, singing to the accompaniment of his lyre. The décors are by Marchioro, the costumes by Caramba. (Photographs by Crimella, Milan.)

(See Inside Back Cover for Additional News Pictures)

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London to Hear Furtwängler Lead Opera at Covent Garden

German Conductor for Wagner—Fine Casts in Prospect—Elijah, in Novel Form, Directed by Coates—Deathbed Work of Holst Produced—Moiseiwitsch Celebrates a Quarter Century Jubilee

By CÉSAR SAERCHINGER

LONDON.—The announcement that Wilhelm Furtwängler will conduct at Covent Garden during the spring opera season is the most startling bit of news of the week. The announcement does not say, of course, whether the German Government has been consulted or where Furtwängler (whom rumor has located at various points including Munich and Jerusalem) actually is keeping himself. He will presumably conduct Wagner, and this (since Robert Heger is again engaged to help out) seems to indicate that Sir Thomas Beecham has found the job too arduous. Sir Thomas may confine himself to the Rossini part of the Wagner-Rossini Festival, which opens the season on April 29. His particular tidbit is L'Italiana in Algera, the score of which he has "arranged" for the occasion. Other Rossini operas—the Barber and Cenerentola (with Supervia)—will be conducted by Vincenzo Bellezza. There will also be restorations of Carmen and Prince Igor, and Weinberger's Schwanda, a great success last year, is to be repeated. All these works will be staged by Dr. Otto Erhardt.

EMINENT VOCALISTS ENGAGED

Among the Wagnerian singers of recent seasons, Frida Leider, Lauritz Melchior, Rudolf Bockelmann, Herbert Janssen and Alexander Kipnis are reëngaged, but it is interesting to note that both Elisabeth Ohms and Anny Konetzni, the Metropolitan's new Brünnhilde, are also coming. The Italian names include Pierisa Gieri, Ebe Ticozzi, Aristide Baracchi, Carlo Scattola and Ezio Pinza. Lily Pons has been engaged, and it is announced that negotiations are pending with Lotte Lehmann and Elisabeth Rethberg.

The Covent Garden Syndicate has once again taken on a new name, the London and Provincial Opera Society, Ltd., and this seems to indicate a wider activity than hitherto. But the management is still in the same hands—Sir Thomas Beecham, artistic director, and Geoffrey Toye, managing director. The London season lasts only six weeks, but this being the Royal Silver Jubilee year, it may make up in brilliance what it lacks in length. Basil's Ballet Russe de Monte Carlo will again follow the opera season.

BEGGAR'S OPERA VIA BERLIN

So much for futures: Whether the B. B. C. will stage Wozzeck at Covent Garden is after all doubtful on account of expense. Meantime, however, they have given us another modern operatic junket in the form of Weill's Dreigroschenoper, produced in English (and without costumes), under the title of Tuppenny-Ha'penny Opera.

To play this sophisticated and neurotically modern version of the Beggar's Opera in England is carrying trouble into the enemy's camp. Compared with eighteenth-century satire it makes limited appeal to the ordinary public, and divested of its German scurrilities (for the benefit of the radio audience) it had little to offer to an intelligentsia that has no particular liking for Berlinese atonal jazz. The translation of Bert Brecht's text (much of it spoken) by C. Denis Freeman was, however, excellently done, and the music, with all its ugliness, had moments of impressive pseudo-pathos. The composer was present, but the applause seemed niggardly.

Edward Clark, B. B. C.'s modernistic scout, did a fine job in conducting, and deserves high praise for his pioneering activity which in the course of nine years has made the British public thoroughly aware of the march of musical events, especially in the outside world. The singers and actors—all local talent—were almost uniformly excellent, especially Robert Chisholm as Macheath, Tessa Deane as Polly, and Charles Victor and Marie Dainton as Mr. and Mrs. Peachum.

COATES' ELIJAH—IN DRAPES

It is a debatable question whether opera in concert form is more boring than oratorio in opera form, or vice versa. London at any rate prefers the latter, for Mendelssohn's Elijah is drawing vast audiences to the Albert Hall, where Albert Coates is marshalling tremendous forces—orchestral, choral and terpsichorean—to produce an impressive spectacle, as well as a clever selection of Mendelssohn music (with interpolations from other works). A triple stage permits of quick changes, and the salient dramatic moments are adroitly selected for maximum effect. Coates towers commandingly above this terrific welter, and his conducting of the various elements is remarkable. Harold Williams is a reliable Elijah and Mme. Stiles-Allen sings the Widow's music with great beauty of voice.

To complete the operatic record, Traviata has been restored at Sadlers Wells, with Joan Cross in the title rôle. Despite a cold she gave an outstanding performance, conducted by Warwick Braithwaite.

SZÉLL AND SZIGETI

The most enjoyable orchestral concert of the week was the fourth of the Courtauld-Sargent series, conducted by Georg Széll from Prague, with Szigeti as soloist. Széll brought a belated novelty, Joseph Suk's Fairy Tale Suite op. 16—a beautifully orchestrated *pastiche* of folk ingredients and

(*Continued on page 6*)

Moscow Extends Welcome to Army of Foreign Artists

Soviet Metropolis in Midst of Brilliant Season of Choral, Orchestral and Virtuoso Activities

By VALENTINE V. KONIN

MOSCOW.—Moscow burst into the present winter with a dazzling array of foreign virtuosi. To one accustomed to the concert routine of preceding years, it was a bit strange to witness at the beginning of the season the prevalence of foreign events over the usual home affairs characteristic with local color. The days when the mere announcement of a foreign artist was sufficient to fill a house have vanished into the past, and elements of exoticism and curiosity no longer hover around names denoting Western origin.

WESTMINSTER CHOIR SUCCESSFUL

An anticipated and earnestly welcomed event was the appearance of the Westminster Choir of Princeton, N. J., under the leadership of Dr. John Finley Williamson. Since pre-revolutionary days, when clerical organizations supported the only church music choruses in Moscow, a similar vocal ensemble had not been heard here. The American affiliations of the Westminster chorus were in no small measure responsible for the interest displayed towards it. Russians, on the whole, admire Americans a great deal, though they are apt to respect American technical and industrial culture, while holding a rather sceptical attitude towards the artistic achievements of the nation. The first concert of the Westminster Choir, however, convinced even the most critical and distrustful listeners that the ensemble possesses superb quality of choral technic.

PROGRAM DISAPPOINTS

The very fact that the program's centre of gravity was shifted towards those representatives of American art which most nearly approach the folk music conception (such as Negro songs, cowboy songs, "blues," and various songs of the American composers) would ordinarily be expected to arouse interest among Moscow concert-goers, but strangely enough it failed to impress. It produced instead an impression of repertoric poverty and narrowness of artistic vision. Perhaps the strangeness of American musical idiom accounts partially for the non-receptivity of the Muscovites with regard to the chosen program; or perhaps they were disappointed at not being presented with one of the larger works of Bach or Handel. Fortunately, the program *per se* did not to any considerable extent affect the sincere enjoyment derived from the Choir's performance. The perfect intonation and coördination of the singers, the descriptive capacity of the voices with their richly varied effects, the artistically balanced tonal relationship between accompaniment and solo parts, evoked both critical and public admiration.

Georg Sebastian, again in Moscow, this time in the capacity of general music director of the National Radio Organization, recently presented three operas in concert form. In the romantically old-fashioned Column Hall, of the House of Unions (formerly Noblemen's Hall), Mozart's Don Giovanni came to life. Its purity, delicate and healthy beauty and fine but powerful dramatic thread were without the artifices of theatrical action, splendidly recreated under Sebastian's baton. Similar presentations of The Magic Flute and Walküre served to strengthen the opinion that when interpreted by a sensitive and strong musical personality like Sebastian, the sincerity and profundity of the musical thought these scores contain become in this form of delivery infinitely more potent and convincing. Walküre, for example, was so stirring, so eloquent in sweep that any suggestion of theatrical action added to it would have encumbered rather than vivified it, and upset its musical-dramatic equilibrium.

(*Continued on page 30*)

Juilliard Foundation May Direct Metropolitan

Negotiations Reported in Progress to Give Dominant Administrative Control to Musical Foundation in Return for Defraying of Deficit —Witherspoon Regarded as Likely Successor to Gatti-Casazza—Season of Popular-Priced Opera in Spring a Possibility

As the Musical Courier went to press, the Metropolitan Opera executive board was meeting to appoint a new general manager.

It was expected that Herbert Witherspoon, former basso of the Metropolitan, and subsequently artistic director of the Chicago Civic Opera and of the Cincinnati Conservatory, now a member of the summer school faculty at Juilliard, would be named general manager of the company, to succeed Giulio Gatti-Casazza in April. In this event Edward Ziegler, at present assistant manager of the company, would remain in that capacity.

Radical changes in administration policies in the conduct of New York's opera seasons were foreseen as a result of negotiations reported in progress last week between the Metropolitan Opera Association and the Juilliard Musical Foundation. The object of these discussions, according to report, was to come to an agreement whereby the foundation would defray the opera deficit of this season in return for a dominant share in the administrative control of the company. It was reported that about $150,000 was involved in the transaction and that an agreement had virtually been reached.

Among the conditions upon which the agreement was reported to hinge was that of a popular-priced opera season, which may be inaugurated next season in April and May, possibly directed by Edward Johnson. A greater opportunity for American singers was understood to be another of the conditions imposed by the foundation. It was stated at the Metropolitan that the salaries of foreign artists would not be further reduced.

Mr. Witherspoon was born sixty-one years ago in Buffalo, N. Y., and was graduated from Yale in 1895. He was a member of the Metropolitan from 1908 to 1918, and has sung widely throughout the country in concert. He was artistic director of the Chicago Civic Opera in the final year of its functioning.

Radio Orchestra and Soprano From America Win Parisians

National Symphony Lauded—Messiaen's The Ascension Impresses—Musical Week Characterized by Quantity of New Works, and Successes of Cortot, Dupré, Enesco, Suzanne Fischer and Others

By IRVING SCHWERKÉ

PARIS.—Gallons of ink—most of it dark—have been used in articles about the French radio. This aspect of French musical life has not yet attained perfection, nor can it until certain mechanical, technical and commercial problems have been solved, but to relegate it to the ash-heap as utterly worthless, as so many do, is unjust to a department which in the face of great difficulties and competition, is making laudable efforts to serve its purpose efficiently and artistically.

To date the most important factor in French radio is the National Symphony Orchestra, the organization of which a year ago by Jean Mistler, of the Fine Arts Ministry, aroused tidal waves of sharp criticism from practically all quarters. Wisdom and stick-to-it-iveness, however, won out over personal-interest blindness, and the National Symphony Orchestra has just achieved and celebrated its first year of service, and those who once gave blame are now obliged to praise and admire. D. E. Inghelbrecht is its permanent trainer and conductor.

From March 13, 1934, the date of its first broadcast, to December 31, 1934, the National Symphony Orchestra, holding forth in the historical Conservatory Hall, wafted ninety-eight concerts into the microphone, an average of two to three a week. About half of these were conducted by M. Inghelbrecht; the rest were divided between Roger Desormière, Manuel Rosenthal, Eugen Bigot, Enrique Arbos, and others.

TICKLISH PROBLEM HANDLED

The most strenuous objection to the existence of a National Symphony Orchestra for radio purposes was made by the symphony orchestras of Paris, who feared that the radio orchestra would encroach on their repertoires and thereby undermine their business. These fears have all proved groundless, for the National Symphony Orchestra has wisely and principally devoted its attention to the vast field of unknown or forgotten compositions, leaving the eternal repetitions of Beethoven, Wagner and Debussy to the regular orchestras which

(*Continued on page 30*)

GERMAN NATIONAL SOCIALISM AND MUSIC

By S. A. NOCK

EDITOR'S NOTE.—This article, dealing with facts already generally known, is published not because of novel information, but because its writer has just returned from Germany and proves that conditions still reign there which optimists in the musical world had hoped were on the way to improvement and even early abandonment.

IN music, as in everything else, politics plays the leading rôle in Germany, although the results may not be to any great extent obvious to the casual observer. Of course the generally regretted exile of many of Germany's finest musicians is too well known to receive further comment: music in Germany must suffer without the Busches, Walters, Klemperers, Hubermans, Schnabels, and others of equal ability. Yet there are still so many first-rate performers in the country and so many good second-rate conductors that the visitor might well notice nothing amiss.

What becomes apparent on longer acquaintance with conditions in the land of National Socialism is that a good many inferior artists are given positions which they do not fit. There have always been in Germany, as elsewhere, a great number of poor performers, but they have been kept where they belong. Now, however, if such a poor performer is a good Party man, he is apt to be put into a position which is far too big for him. This is especially true among singers.

For instance, at the Munich Opera there is a tenor who has little musical culture to begin with, and no stage courage at all. He often withdraws from a performance at the last minute because of hoarseness—or stage fright. He schedules concerts and then fails to appear. He has at least twice, in the Festival Plays, quit after the first act of Die Meistersinger, letting the ever-reliable Krauss finish his Walther for him. He has distinguished himself by singing a low B flat in the Florestan aria instead of the proper high one. Time and time again he has upset the Munich Opera. But nothing can be done about it: he is a good Party man.

Capable singers are dismissed because their point of view is not that of the young National Socialists who have the supervision of the Opera. One baritone, whose name I dare not mention lest it get him into trouble, was so dismissed just after being congratulated by Richard Strauss for the way he had sung in one of that composer's works.

Since practically all the first-rate conductors are no longer in Germany, second-raters are in charge almost everywhere. However, some of these second-raters being fairly good, the change does not strike one too forcibly; one can get along quite well with a moderately competent leader so long as Furtwängler, Klemperer, Busch and Walter are gone.

But the real hero of the National Socialists is not even a second-rater; it is hard to put him where he belongs, because there is no one to whom to compare him. In the days before the National Socialists came to power, they got together an orchestra as part of their propaganda material. The orchestra was made up of National Socialist musicians who had no jobs. They were a spotty lot; and the man who was selected to lead them was a singularly poor conductor of radio music before he took over the National Socialist Orchestra; he was not equipped to lead a large symphony orchestra, just as many of his men were not sufficiently experienced to follow a conductor perfectly.

A few years ago, when the gentleman in question appeared with his choice aggregation of fiddlers and horn-blowers, he was generally laughed at; but now, in a quasi-official position, he is not laughed at any more. Critics simply say that his concerts are good—and get dry in their throats when they say it.

It is said that Hitler regards this conductor as one of the best, if not the greatest of German batonists. I cannot say that this is true; but it is true that he leads the National Socialist Orchestra and has even taken it on a concert tour in Italy—where he must have given the Italians a high old time! It is this orchestra, with their neat dark-brown dinner jackets, which officially represents National Socialist musical taste. How bad that taste is, only a hearing can make plain.

HANDCUFFED CRITICS AND TITULAR HEROES

As I said, the critics write nothing derogatory. The life of a critic in Germany today is not pleasant, for he must base his criticism on political considerations. If he hears some indescribable blather by Pfitzner, for instance, he must write of it with the fact in mind that Pfitzner is *persona grata* to the Party. He dare not so much as criticize any delectable incompetent. The readers of musical criticism in Germany can gather no idea at all of what is worth hearing and what is not; and since a good many Germans, like many people outside Germany, rely on critical opinion to form their ideas for them, much that is poor is accepted as excellent, and much that is good is passed over.

Once in a while a critic speaks out, as Dr. Neuhaus did when Luise Willer left Munich; but as a rule nothing of value is said. As one critic remarked in private, "It is pleasanter at home than in a concentration camp." So little regard does the National Socialist régime have for critics that when one of the leading reviewers in Munich is shot by mistake (he was the wrong Willi Schmidt!) nothing whatever is said or done about it.

All criticism today falls before the sainted name of Wagner. For a good many years, Wagner has been growing in importance in Germany, but not because of his talents as a composer. The present being hard and the future problematical, prideful Germans turn to the past. And in that past they find the great and heroic names of German legend—Siegfried, Parsifal, and (according to Rosenberg) Hagen!

Since most Germans do not read about these characters in the poems where they appear, they rely upon the appearance they make in Wagner's dramas. Of course, Wagner has changed some of these personages beyond all recognition, and has altered all of them a good deal; but this fact does not disturb the German. He names his son Siegfried— as Wagner did, and worships the old names.

In the past few years, encouraged by the National Socialists and other nationalists, the Germans have come to look upon Wagner as the great "German" composer; not because his music is German, and not because his ideas are either, but because his characters are named Siegmund, Siegfried, Parsifal, and because the old Germanic gods and mythological figures fret and strut their hour upon Wagner's stage.

Wagner's music is not at all German, and most German musicians and critics know as much. Privately, among friends whom they know and trust, those who understand will laugh at the apotheosis of a little bandy-legged Saxon, whose life was all that National Socialists officially detest, whose ideas at all times were such as to get a man sent to a concentration camp today, whose music is sensuous, luxurious, *schwärmerisch*. Wagner wrote more erotic melody than any other composer. Musicians of feeling laugh at the insensitivity of National Socialists, who are inconsistently trying to build up a state of blood and iron, and feeding their men luxurious music—but they laugh very carefully.

WAGNER AND HITLER

Some perfectly good "Aryans" insist that Wagner's music is so essentially Jewish that Wagner must have had Jewish blood in him, whatever the records may show. And Jewish Germans, likewise, say that Wagner's music is of their kind. However, this is all whispered behind closed doors, in intimate groups. Officially, Wagner is the composer of and for modern Germany—because he named his characters after Germanic heroes. The composers who are so German that their music is part and parcel of German life—Mozart, Schubert, Schumann—are admired, and pointed to with pride; but only Wagner is deified.

After all, Hitler likes to hear Die Meistersinger and seems to have a good deal of interest in affairs and persons at Bayreuth; what more would you have? The Festival Plays in Wagner's theatre are a national event, and are ballyhooed as such. They are always practically perfect, according to the criticisms, as are the Festival Plays in Munich. It is all part of the official propaganda, and must be treated with suitable respect.

Although Wagner is "the" German composer, other musical creators of this country are admired and respected. In fact for some time the feeling has been growing in Germany that German music is about the only kind of music worth much. For instance, although Verdi is sung a good deal in the German opera houses, his works are looked upon as merely operas—nice tuneful things that one can innocently enjoy. They are not as a rule very well sung but that does not matter. Verdi in Germany is done in the German, not in the Italian, manner; and if the outsider likes it little, he simply does not understand.

OUTLANDERS AND THE NAZIS

Concerts are almost always of German compositions. The average German can go for years without hearing any French or Russian or Bohemian music, or any music but German and Austrian. Not long ago I showed a season's program of the New York Philharmonic to a critic in Munich. He read it through, and returned it with a single comment: "You hear more in a year over there than we do in a decade."

For this state of affairs the National Socialists are only partially to blame. The Germans must feed their pride on something; they must emphasize their virtues, real and imaginary. Certainly in German music they have cause for pride; and they exercise that pride. And since they have such an overpowering lot of the best in the world's music, they do not lose as much as any other people on the face of the earth would lose in adopting a nationalistic attitude towards art.

National Socialists are tolerant of the "Aryan" music of other lands; but they utterly condemn the popular music, for which they blame America. "Nigger music," as they are pleased to call it, is something that they seek to root out, because it "corrupts youth." It turns strong and stalwart men into dancing triflers, and distracts their thoughts from Spartan virtues. Furthermore, it makes of women vain and amorous creatures, and unfits them for the high business of bearing more National Socialists as fast as possible.

However, there is still far too much badly-played jazz and cheap popular music in Germany. Politics or no politics, the young people who like to enjoy the present, wish to continue dancing and have as good a time as possible. They are fond of their own music, but they like to dance any way they please, even to the rhythms of other peoples.

Of course none of this is very serious. National Socialists, like Napoleons and Kaisers, pass away and are forgotten, while the truly great German music goes on its triumphant way. It is not to be brought down from its eminence, nor are outstanding German artists forever to be kept from proper performances and recognition.

It is, however, unfortunate for the present generation that there should be political handicaps in the realm of music, that composers should be admired for what they are not, and neglected in their true greatness.

London Applauds Posthumous Work By Holst in Active Music Span

(*Continued from page 5*)

post-Wagnerian pictorialism. Szigeti played Busoni's curiously classicistic violin concerto with musicianly authority and lyrical beauty in the slow movement.

But the thrill of the evening was Brahms' C minor symphony, which has not been heard here with such convincing dramatic force and undistorted clarity of articulation in some time. It was a rising crescendo of intensity to the end—an elevating experience, as it should be.

A POSTHUMOUS HOLST

Dr. Adrian Boult, on resuming command of the B. B. C. Orchestra after his American excursion, gave his nation-wide audience a posthumous novelty by Gustav Holst—a scherzo composed on his death-bed. This in itself is probably unique. The work gives a fragmentary impression; the workmanship is good, as always, and there is even a certain dynamic energy, though real vitality seems to be lacking. The performance was an act of respect rather than a revelation.

Gieseking, the soloist of this concert, played Beethoven's G major concerto deftly and pleasantly, without delving into romantic depths.

Sir Thomas Beecham, who seems at long last to have discovered his love for Beethoven, devoted the whole of his Sunday program to him, with the weighty Eroica as the principal item. His earlier approach to the master was that of a *précieux*, but the music is evidently beginning to get under his skin. Again the G major concerto was the center piece, played by Friedrich Wührer, from Vienna.

GIESEKING, ORLOFF AND OTHER PIANISTS

Recitals of the week had their accent on the piano. Gieseking played a varied program to an audience so select that not even this reviewer was invited. Orloff gave his highly-polished performances of Scarlatti, Chopin, Brahms and Schumann to a well-filled Wigmore Hall. Three representatives of what one might call the Schnabel school presented themselves within the space of ten days. The first of these—a disciple rather than a pupil—was Eduard Erdmann, whose A major Schubert sonata would have been even more admired if one had not Schnabel's own playing of it in mind. But Moussorgsky's Pictures at an Exhibition have rarely been made to live more vividly.

Paul Snyder, American pupil of Schnabel, surprised a large audience of friends with a really extraordinary musical and technical equipment and an independence of mind that gave the hackneyed Schubert impromptus, op. 142, a new and strong physiognomy. Bach's Chromatic Fantasia and Fugue was brilliant and clear-cut; Beethoven's Appassionata, intelligible and dramatic.

Finally there was Kurt Appelbaum with an entire Schubert program (Schubert is almost a trade mark of this sophisticated group)—three sonatas and the posthumous Klavierstücke. Appelbaum is one of the strongest personalities among the younger pianists, with an almost terrifying integrity. His interpretation of Schubert, as of Beethoven, though sometimes provocative, is eminently enjoyable.

Moiseiwitsch has celebrated his twenty-fifth anniversary as a pianist by playing, at his Sunday League concert, the same program that he did at his first London recital twenty-five years ago—Beethoven, Schumann and Chopin. They haven't changed, nor, probably, has he—brilliant, fluent and reliable as ever.

LIEDER FROM FINLAND

It was not from choice that your reviewer missed Gerhard Hüsch's recital of songs by Yryö Kilpinen, the Finnish composer who has something like 500 Lieder to his credit, and who is regarded by many as the successor to Hugo Wolf. However, as Ernest Newman points out, his method differs radically from that of Wolf. Kilpinen's method, in Newman's words, is "to follow the words of the poem point by point in the voice part, bringing out the meaning of each line by appropriate expressiveness of contour and appropriate sensitiveness of verbal phrasing, and at the same time to give an extraordinary poignancy or pungency to both the poetic meaning and the musical atmosphere by a most dexterous use of significant harmonic figures, textures or complexes. In many of the songs, indeed, the central interest is in the piano: it is this that defines and carries on the mood, the voice pointing the vicissitudes of the mood by throwing into high relief the definite images conveyed in the words."

Be that as it may, the composer, known to me for many years, commands respect, and his following in England is growing apace. He himself was present at this recital when, accompanied by Mme. Kilpinen, the German baritone sang no less than thirty-one songs (including a number of encores) to a large and representatively musical audience. From all accounts this was one of the outstanding successes of the season.

Koussevitzky Introduces New Berezowsky Cello Concerto

Piatigorsky Heard with Boston Symphony Orchestra and in Joint Recital with Dusolina Giannini—Concert by Vienna Choir Boys, Choral Festival and Chamber Programs are Features of Week

BOSTON.—Nicolai Berezowsky's new Concerto Lirico, for cello and orchestra, received its first performances on February 22 and 23 at the concerts of the Boston Symphony Orchestra under Serge Koussevitzky. The work was fortunate in enlisting for its first presentations the services of Gregor Piatigorsky, to whom it is dedicated and for whom it was written. It is in a single movement, consisting of several sections, including a notable cadenza for the solo instrument. It is scored for a reduced orchestra—minus the cello section and with only single wood-instruments. It is well-named, since the style is consistently lyrical, although the composer does not attempt to tickle the ear with sweet sounds. Indeed, it is only in outward semblance that the work is at all miniature.

The performance on the part of Piatigorsky, Koussevitzky and the Boston orchestra seemed admirably in spirit. And if the new composition was received with only moderate cordiality, that is traceable to its idiom, not too easy to grasp at a single hearing, and to its uncompromising terseness of expression. After this novelty the same forces went on to an extraordinarily beautiful performance of the Don Quixote variations by Strauss. Once before, two years ago, Piatigorsky had enchanted Boston listeners in this work. Yet the present performance, like any vivid recreation of a masterpiece, seemed unique and unparalleled. It would be insulting to speak of the superficial beauties of Piatigorsky's presentation—remarkable though they were; for his utmost concern was in reproducing in tone the character of the mad knight as Strauss put it into terms of music. The finest praise that occurs to the mind in connection with the orchestral performance under Koussevitzky is that it met the cellist's conception at every turn. One must single out, also, the viola playing of Jean Lefranc and the violin solos of Richard Burgin.

The opening number of the program was the D major orchestral concerto of C. P. E. Bach, arranged by Maximilian Steinberg. The performance again demonstrated that this is one of the conductor's happier excursions into the music of the eighteenth century.

GIANNINI-PIATIGORSKY RECITAL

The program which Dusolina Giannini and Piatigorsky shared on February 27 at the Hotel Statler ballroom gave especial pleasure. Considering the early hour—eleven in the morning—Mme. Giannini was in good voice; and to one who makes the round of concerts in search of something more than beauty of tone her interpretative art was a thrill. It was interesting to compare her art at this stage with what it had been at her first Boston appearance ten years ago, when, so far as pure tone was concerned, her voice was certainly superior. But now, in old and new Italian numbers, in a group of songs in English by La Forge, Molly Bernstein and Levitzki, and in a single German number by Mozart, it was easy to observe a discerning intelligence and mature artistry as well as a passionate intensity—the latter quality was especially noticeable in the Verdi aria, Pace, pace.

Piatigorsky doubled the pleasure. If there has been more beautiful playing of the cello in Boston in recent years than Piatigorsky's presentation of a Bach concerto in G major (except for his performances above-mentioned), the present writer cannot recall it. On the same level, in a different style, was the performance of a sonata by Francoeur. The cellist's second group, consisting of a variety of styles, had in common the projection of his extraordinary technical mastery of the instrument; and his performance indicated that the more subtle aspects of his art rest on a foundation of technic which most players would consider sufficient in itself.

Both artists were cordially received (though with scarcely the enthusiasm that was deserved) by an audience that filled the hall for the fifth in the series of six Boston Morning Musicales. This remarkable series, now in its seventh season, is now an assured sell-out in advance, thanks to the able management of a committee of ladies. The list, recently announced, for next season, is also imposing: Martinelli, Kreisler, Rethberg, Hofmann, Kirsten Flagstad and Emanuel Feuermann, and Helen Jepson and Bonelli.

OTHER CONCERTS

The Vienna Choir Boys gave two programs at Jordan Hall on February 26 and 27 to the delight of Boston audiences. The uniform excellence of the boys' singing on each occasion they have appeared here in the past, their unspoiled freshness and—in their operettas—their unfailing humor are so familiar that it is difficult to find new words of praise. Suffice it to say that they were even more enjoyable on the present visit than previously. The chosen operettas for the two evenings were A Song of Vienna, to music of Schubert and Mozart's Bastien and Bastienne. As usual, on each evening the comedy opera was preceded by a group of old sacred numbers and followed by a section of songs by Romantic and contemporary writers.

Hanns Eisler, refugee German musician, made his first public appearance in America at a concert and reception arranged in his honor by a local committee at the Repertory Theatre on February 24. A large audience heard Eisler deliver an intelligent speech on mass music and various choral groups sing numbers by several composers, including Eisler himself; while to end the proceedings an able baritone presented, with excellent accompaniments from Herr Eisler, a group of Eisler songs. All of the music was of the so-called proletarian type; and whatever one's reservations as to the ultimate merit (not to say implications) of these compositions, they offered, as a whole, something that few contemporary products do—melody, tunes, singability, call it by any other name. If the later group of songs by Eisler seemed more artful and more forceful than the group of choruses, it may have been partly due to the expert manner in which they were presented by Mordecai Baumann, in contrast with the inept singing of the poorly-trained choruses. The sophisticated singer gave the impression of spontaneity which the sentimentalists would expect from the untrained masses.

INTERNATIONAL CHORAL FESTIVAL

A different manifestation of internationalism was being given across the street at Symphony Hall at the same time. The occasion was the Twelfth International Music Festival, with a number of choruses, of differing national origins, competing for prizes in several classifications. After they had sung separately, the choruses joined an augmented ERA Civic Orchestra, under the direction of Russell Ames Cook, and sang the Netherlands Prayer of Thanksgiving and compositions by Bach, Handel and Holst.

The week was rich hereabouts in choral song. At the final concert in the Wellesley College Concert Fund Series at Alumnae Hall, Wellesley, the program was given by the Harvard University and Wellesley College Glee clubs, conducted, respectively, by G. Wallace Woodworth and Edward Barry Greene. The girls' chorus sang numbers by Mozart, Vittoria, Vulpius and Sullivan and folk-song arrangements; while the Harvard young men were heard in folk-songs and pieces by Morley, Dr. A. T. Davison and Sullivan. The combined choruses, conducted alternately by the two leaders, sang works of Bach, Handel and Moussorgsky. The excellent performances were applauded by an audience that filled the hall.

NEW ENGLAND CONSERVATORY CONCERTS

The fourth in the series of chamber music concerts under the auspices of the New England Conservatory of Music was given at Brown Hall on February 26. The chosen works were Brahms' G major sonata, two movements of Smetana's G minor trio, piano pieces by Ravel, and songs and airs by Handel, Caccini, Rubinstein and Schubert. Evelyn Duncanson was the singer and Leo Litwin the piano soloist. The sonata employed the services of Genevieve Thompson and Verona Durick; the trio, those of Harold Chapman, Paul Bauguss and Alexander Mark.

The previous evening, also under the auspices of the conservatory, Elizabeth Albee Adams, soprano, gave a recital in the same hall, her program containing three Portuguese songs by her classmate at the conservatory, Jose da Costa, and other numbers by Marcello, Mercandante, Mozart, Bach, Henry VIII, Arne, Bishop, Fauré, Debussy and Ravel.

LONGY SCHOOL PROGRAMS

Recent concerts under Longy School auspices were given on February 19, when Howard Harrington, tenor, sang German Lieder and modern songs, and Edwin Biltcliffe played piano works by Byrd, Bach, Mozart, Ravel, Rubinstein, Godowsky and Liszt; and an organ recital on February 26 when E. Power Biggs played numbers by Sowerby and Bach.

MORNING VARIETIES

The third program in the series of Symphony Hall Morning Varieties, on February 25, was given for the most part by an orchestra of Boston Symphony men under the direction of Arthur Fiedler, who presented an excellent assortment of light and diverting music for children. Jesús María Sanromá was the soloist in George Gershwin's Rhapsody in Blue.

M. S.

Melchior Feted at 100th Siegfried

GATTI-CASAZZA, LAURITZ MELCHIOR and MAYOR LA GUARDIA at the tenor's 100th anniversary performance of Siegfried.

Lauritz Melchior, tenor of the Metropolitan Opera, celebrated his 100th performance of Siegfried on February 22. Mr. Melchior sang this opera for the first time in Magdeburg, Germany, in 1925, under the direction of Max von Schillings. He has also sung it under the direction of Wagner's son, Siegfried Wagner, and under Arturo Toscanini. Commemorating the 100th performance, Mr. Melchior was formally presented with a sword, a gift of Kenneth Lynch, by his distinguished compatriot, The Hon. George Bech, Danish Consul General in New York.

The sword has been forged according to the old mediaeval tradition by Mr. Lynch, one of the most eminent swordmakers in the world, whose forge is in Long Island City. Mr. Lynch, an iron master and metal craftsman and member of the Armor and Arms Club, is known for his restorations of swords and armor for museums and collectors all over the world. He has been aided in the designing of this sword by Stephen V. Grancsay, curator of arms and armor of the Metropolitan Museum of Art. Mr. Lynch recently forged in six hours an exact reproduction of a mediaeval sword, much as Siegfried forges his own sword in the second act of Wagner's opera.

This sword completes Mr. Melchior's Siegfried equipment, each part of which has an interesting history. The horn was given him by Kammersänger Bols, one of the greatest Siegfrieds of the past decade, upon his retirement as a singer. The costume itself is made of deerskin, from deer which Mr. Melchior personally shot on one of his numerous hunting trips. This sword adds the finishing touch.

Philadelphia Orchestra Conducted by Reiner

Halstead, Huehn and Treash Appear as Soloists in Wagner Program

PHILADELPHIA.—The seventh Sunday evening concert of the season was given by the Philadelphia Orchestra, Fritz Reiner conducting on February 24. An all-Wagner program had been selected, with three soloists assisting—Margaret Halstead, soprano, Julius Huehn, baritone, and Leonard Treash, bass-baritone. The Rienzi overture opened the program. Mr. Reiner took the first section at a deliberate pace, no doubt as a contrast to the latter part, which was given a spirited reading. The remainder of the opening half of the program was devoted to excerpts from the Flying Dutchman. Mr. Treash sang the aria of Daland with fine voice and excellent interpretation. The duet between the Dutchman and Senta was finely sung by Mr. Huehn and Miss Halstead, with all three joining in the short trio.

The last part of the program held the Ride of the Valkyries, magnificently done by the orchestra, followed by the third scene of Act III of Walküre, Wotan's Farewell and Magic Fire Music, with Miss Halstead singing the part of Brünnhilde and Mr. Huehn that of Wotan. Each did fine work. Although the lack of scenery and costumes was felt, the two entered so fully into the spirit of the scene that the audience was almost breathless until the close, when a moment of absolute silence paid its tribute before a tremendous ovation. The orchestral part was beautifully handled by Mr. Reiner, and altogether it was an excellent performance. The operatic excerpts were sung in English, which added much to the appreciation.

M. M. C.

IN NEXT WEEK'S ISSUE

COMMANDEERING MUSIC FOR THE VIOLIN

By ARTHUR HARTMANN

Sue Harvard to Offer Recital

Sue Harvard, soprano, who has sung with the Metropolitan Opera and appeared as soloist with the London Symphony, Philadelphia, Cincinnati Symphony, New York Philharmonic and New York Symphony orchestras, will give a recital on March 14 in the ballroom of the AWA Clubhouse, New York. The entire proceeds of the concert will be used for the work of the Girls' Camp maintained at Schroon Lake in the Adirondacks by the Marble Collegiate Reformed Church, New York. Merce E. Boyer of the church staff is camp director.

Concertgebouw Dominating Factor in Amsterdam Music

Von Beinum Conducts Eminent Orchestra in Amsterdam—Sextet Celebrates—Pianists, Singers and Violinists Appear in Recital

AMSTERDAM.—The dominating feature in the musical life of this city is of course the famous Concertgebouw Orchestra. During the last few weeks that organization has been in the capable hands of Edward von Beinum, whose serious and enthusiastic personality gains in public favor with each appearance. Two of Bruckner's larger symphonic scores and Reger's Symphonic Prologue to a Tragedy—music whose content and length demand so much of their conductor—were given reverential, concentrated readings by the young Hollander; while in Brahms, Debussy, Mendelssohn and Diepenbrock he showed refreshing versatility and youthful vigor entirely satisfying to his hearers.

NEW WORKS PERFORMED

Hindemith's Mathis der Maler, given here for the first time, had such a distinct success that in response to many demands it was repeated at a subsequent concert. Less well received was Sinfonietta for strings by the Soviet composer Nicolai Miaskowski. The reputation which had preceded him led us to expect something more than an imitation of Glazounoff. Another novelty was the concerto for trio (piano, violin and cello) with orchestral accompaniment by Alfredo Casella. It is a cleverly constructed piece and was played with brilliant virtuosity by Casella (piano) Poltronieri (violin) and Bonucci (cello) and ably accompanied by von Beinum.

At the head of the other soloists who have added to the attractiveness of these concerts must be mentioned Arthur Rubinstein, whose playing of Saint-Saëns' G minor piano concerto was a joy from beginning to end. Doing the Bruch G minor violin concerto, Mischa Elman also won a triumph; while The Night, by Alphons Diepenbrock, gave Annie Woud, young Dutch contralto, a golden opportunity to use her rich timbre.

The Concertgebouw Sextet, formed of members of the orchestra, and now in its twenty-fifth year, has just celebrated its anniversary in the small hall of the Concertgebouw. A program of festive character was offered: a Divertimento by the young Mozart, quintet, op. 16 (Beethoven) and Carnival des Animaux (Saint-Saëns). After the music there were great applause, speeches, flowers and touching congratulations.

BUSTABO DELIGHTS

Youthful Guila Bustabo appeared in recital in the small Concertgebouw hall. She made a deep impression, giving even more assurance of her great talent than at her first performance with orchestra some time before. Chaconne by Vitali, sonata for piano and violin by Franck, and a group of short pieces were all played with masterly bowing, technic and warm, full tone.

The concert given by the Guarneri Quartet was most enjoyable and induced admiration for the interesting group. The program was Reger's quartet in E flat, op. 109, a Mozart quintet (in which the viola player Frédéric Denayer assisted) and Death and the Maiden by Schubert.

PIANISTS HEARD

Arthur Rubinstein's recital was a triumph. His effort was devoted to the romantics—Brahms, Chopin, Villa-Lobos, Scriabin, Liszt and others. The performer's intensity, virtuosity and melting tone sufficed to bring to glowing life all that he played.

Nikolai Orloff, at the Music Lyceum, had curiously enough made an almost similar choice of works. How differently this artist looks at Brahms, Liszt and Chopin! The point of view is quite his own—as that of every true interpreter is—giving his offerings a peculiarly personal character. A large audience acclaimed him.

BARTOK FEATURED

Under the auspices of the International Society for Contemporary Music, a program of works by Bela Bartok was dispensed. The composer played a piano sonata, and accompanied Zoltan Szekely in the first violin sonata. He further accompanied Berthe Seroen's artistic singing of some of his Hungarian folk-song arrangements. The hall was filled by an enthusiastic audience.

EVELETH VAN GEUNS.

Edward Johnson Has Active Season in Opera, Concert and Radio

Edward Johnson of the Metropolitan Opera is having an active season in the three fields of concert, radio and opera. Having recently returned from a concert in Boston he made his 1935 reëntry at the Metropolitan Opera House, appearing as Canio in Pagliacci. He was to have made his first appearance of the season as Peter in Deems Taylor's Peter Ibbetson, but illness of other members of the cast necessitated a change of bill. Consequently Peter Ibbetson was delayed until February 27. Following this, Mr. Johnson is singing Pelléas and other lyric rôles.

On March 10 he will be the soloist with the Ford hour in Detroit, broadcasting a program which contains an aria from La Boheme and a group of four songs, Italian and English folk melodies, programmed at his New York recital at Town Hall.

On April 4 the tenor will appear with the Metropolitan during its engagement in Boston, singing the familiar rôle of Peter Ibbetson. On May 7 and 14 respectively he is to be heard in two operas with the Detroit Opera company, Rondine and Peter Ibbetson, singing opposite Lucrezia Bori. Concert engagements follow the close of the opera seasons in the spring and summer in the United States and Canada.

Harold Samuel Sails

Harold Samuel sailed for England on the SS. Washington, February 14, after an American tour. He played fifteen Bach recitals and gave lecture courses in New York, Boston and New Haven, Conn., in addition to several radio broadcasts. He returns for a coast to coast tour next November.

Wallenstein Leads Bennett Novelty With Los Angeles Philharmonic Men

New York Musician Appears Both as Cello Soloist and Guest Conductor, Presenting Excerpts from Native Opera, Maria Malibran —Korngold Makes American Baton Début in Program Including His "Baby" Suite

LOS ANGELES.—American musicianship won a triple victory when Alfred Wallenstein of New York City scored on his own behalf as guest conductor and soloist with the Los Angeles Philharmonic Orchestra, featuring excerpts from the opera Maria Malibran by Robert Russell Bennett, which music on this occasion found its first hearing anywhere. Wallenstein won one of the outstanding successes in a generally brilliant season. Favorably remembered from the summer before last at the Hollywood Bowl, the young American conductor faced a public, which, while expectant, has become used to high program standards as to contents, interpretation and orchestral control. Reception on the part of public and press was of a nature which must have heartened those who believe in native conductors and composers. Interest created by the Wallenstein program may be measured by the fact that part of the concert was broadcast over the national NBC chain, while the western network carried the entire performance.

Wallenstein gave Haydn's G major symphony No. 13 a reading of exceptional finesse and style, while Bennett's clever and difficult suite was interpreted at once with high spirit and an element of conviction which won it a signal success from audiences by no means easily in favor of the uncommon. Bennett's use of old dance forms and a contemporary (withal not extreme) idiom may have bewildered some listeners, but the effervescence and tonal richness of this premier performance evoked salutary plaudits. There followed a Siegfried's Rhine Journey reading of nobility and splendid dramatic climax-building. Wallenstein, the cello virtuoso, shone during the Boellmann variations, Assistant Conductor Henry Svedrofsky taking over the baton. The concert ended with a vividly telling presentation of the Moussorgsky-Ravel Pictures at an Exhibition.

KORNGOLD IN BATON BOW

Cordial success throughout the program marked also the first appearance here on the conductor's stand of Erich Wolfgang Korngold, Austrian composer, who is arranging the music for the Max Reinhardt-Warner Bros. production of Shakespeare's Midsummer Night's Dream. Korngold's repertoire was devoted in part to his own writings. Los Angeles thus heard for the first time an overture to A Winter's Tale, an early work, and the composer's newest opus, a "Baby" suite, which is a kind of *sinfonietta domestica,* recording some hours in the Korngold nursery and written in honor of the composer's second-born. It is a skillfully orchestrated work which aroused much amusement. Korngold, who has done so much to restore Johann Strauss (father and son) dance compositions in their original versions, then presented some of the newer and lesser known Viennese dance pieces of these masters, acquainting his hearers also with an irresistible polka by Joseph Strauss, a younger brother of the Waltz King.

The San Carlo Opera Company completed a second week's engagement before large houses at the Philharmonic Auditorium under the Behymer management.

Three gifted Los Angeles artists shared honors at the monthly recital sponsored by the Western Concert Artists League, when Margarethe Lohman, head of the piano department of Whittier College, Gretchen Kuehne, young cellist, and Ruth Howell, finely voiced soprano, gave an attractive program.

Elinor Remick Warren, composer-pianist, Carl Omeron, tenor, and Mrs. Omeron were enjoyed in a program consisting of classics and contemporary composers. Miss Warren was acclaimed as a song-writer and a keyboard artist.

Many lovers of two-piano music who never miss a Maier and Pattison engagement were present when these two much admired artists gave a Sunday afternoon program under the Behymer management. The "original piano-twins," suffice to say, had to grant a considerable number of encores. B. D. U.

Juilliard Concerto Series to Present Friedberg, Stoessel and Christmann

The Juilliard Graduate School, New York, in its course of programs illustrating the literature of the concerto, will present Albert Stoessel, violinist, Arthur Christmann, clarinetist, and Carl Friedberg, pianist, on March 15. The orchestra is that of the Juilliard School of Music. The concerts are presented in the Juilliard Auditorium. Mr. Stoessel is to be heard in the Elgar concerto for violin; Mr. Christmann in Debussy's rhapsody for clarinet and orchestra; and Mr. Friedberg in Liszt's concerto in E flat for piano.

White Plains Choir to Give Stabat Mater

WHITE PLAINS, N. Y.—The First Baptist Church Choir of White Plains (Elizabeth B. Cross, organist and director) is preparing Rossini's Stabat Mater, to be given at the church on March 24. Helen Wagner Sniffen of White Plains is the soprano soloist. The others, soloists at St. Bartholomew's in New York, and well known for festival, opera and concert work, are Julius Huehn, baritone, George Rasely, tenor, and Saida Knox, contralto. The choir consists of fifty voices.

E. H.

Eva Bandrowska to Introduce Novelty in Cleveland

Eva Bandrowska, Polish soprano, following her New York recital on February 24, left for Cleveland where she is to appear as soloist with the Cleveland Orchestra on March 14 and 16, Dr. Artur Rodzinski conducting. Mme. Bandrowska will be heard in the vocal concerto of the young Polish composer T. Z Kassern, to which she holds exclusive rights. The concerto is in three parts, and its première took place in Warsaw three years ago. Later Mme. Bandrowska sang it in other European capitals, including Vienna and Monte Carlo, and recently in Paris with the Concerts Pasdeloup.

Mme. Bandrowska is also to appear with the Cleveland Opera Company in the rôle of Rosina in The Barber of Seville.

Ninon Vallin Scores In Detroit Appearance

Orchestra Applauded in "Pop" Concert—Grete Stueckgold Delights Admirers in Broadcast Program with Ensemble and Chorus

DETROIT, MICH.—Ninon Vallin, French soprano, was the soloist at the Tuesday Musicale on January 15 in the Institute of Arts before a representative audience. Truly French in style of singing and mannerisms, Miss Vallin proved interesting. Her work gained our respect by the intellectual interpretations and accurate musicianship in which Pierre Darck as accompanist shared.

DEBUSSY WORKS PRESENTED

The program opened with a Lully air, followed by Mozart's Non so piu cosa son from The Marriage of Figaro, and by Handel's recitative from Judas Maccabeus. She did notable work in the Debussy group, Quatre Ariettes Oubliées and Fantoches. There also were in her French group three of Fauré's songs and Phidylé by Duparc. The final section in Spanish had three songs by Manuel de Falla and two by Joaquin Nin, and Miss Vallin encored with Charpentier's Louise, which the audience appreciated.

"POP" CONCERT ATTRACTS

The "pop" concert by the Detroit Symphony Orchestra on January 15 had Ilya Schkolnik, concertmaster of the orchestra, as soloist. Although there was only a small audience the warmth of applause was evidence of its sincere appreciation. Mr. Schkolnik's pure legato tones carry a dignified conviction possessed by few and we herald with pride Detroit's first violinist. He performed Goldmark's concerto for violin and orchestra, a composition new to Detroit, and endowed it with beauty. The concert opened with Wagner's overture to The Flying Dutchman and after the intermission came a novelty, Stanford's rather stereotyped Irish Symphony in F minor, op. 28. The concluding work was Liszt's Hungarian Rhapsody No. 1.

STUECKGOLD SINGS WITH ORCHESTRA

The Detroit Symphony Orchestra broadcasting the sixteenth in its series of Sunday Evening Hours on January 20 sponsored by the Ford Motor Co. presented Grete Stueckgold. She is a stunning looking prima donna who possesses a magnificent full register of high calibre and sang with the utmost ease and finesse Gounod's Jewel Song from Faust, Kalman's Waltz Song from Sari, Friml's Indian Love Call from Rose Marie and Strauss' Laughing Song from Die Fledermaus. She also sang with the Ford Chorus, Mascagni's Prayer from Cavalleria Rusticana and Ketelbery's In a Monastery Garden. This was an exceptional broadcast inasmuch as there was no tenseness prevalent during Miss Stueckgold's singing or contact with the audience and microphone. The orchestral contributions were Nicolai's overture to The Merry Wives of Windsor, Goldmark's Ballet Music from The Queen of Sheba (which included a fine cello solo played by Georges Miquelle), and Schubert's Marche Militaire. The chorus sang Gilchrest's Hunting Song with the orchestra, and Barnby's Now the Day is Over with organ accompaniment. R. C. B.

Haensel and Jones Announce Ralph Dobbs

Ralph Dobbs, young American pianist, has signed an exclusive management contract with Haensel and Jones for a term of years. Mr. Dobbs is a Chicagoan by birth and received his artistic training there. His musical education commenced when he was only four years old, at which time he began to study with his father. His pianistic progress continued under his parent's tutelage for some time; then he came under the guidance of Alexander Raab, with whom he worked exclusively. His talent brought him to the attention of Percy Grainger, who selected him to appear as soloist in the concerts conducted by himself and featuring his compositions at the Hollywood Bowl. In 1931 the pianist received the Frederick Stock Award, which gave him the opportunity of appearing as soloist with the Chicago Symphony Orchestra. In addition to his engagements with the Los Angeles Philharmonic Orchestra under Rodzinski and the Chicago Symphony Orchestra under Stock, Mr. Dobbs has made recital appearances in many of the leading cities in this country.

Esthonian Republic Cultivates Thriving Musical Activity

Baltic Lands Support Tonal Art Assiduously—Life in Tallin Embellished by Large Numbers of Concerts, Recitals and Operas

TALLIN, ESTHONIA.—Thanks to their geographic situation, Esthonia and the other Baltic States enjoy considerable musical activity, their proximity to certain Russian art centres making it easy for touring performers to visit these neighboring countries.

Many artists, knowing the lucrative aspect of successful concertizing in these parts, also come over from Germany, and all in all—especially in Tallin—the musical life is interesting indeed, much of it being under the guidance and direction of the Esthonia Society, in which figures prominently the concert and theatrical director Ewald Vöölman.

ORCHESTRA FIRST

First in importance is the Esthonia Symphony Orchestra, conducted by Raymond Kull. He opened his present series with Saint-Saëns' third symphony, and also played a suite from Kaupo (an opera by the Esthonian composer Adolph Vedro). Followed a program of Russian music, featuring pianist Nikolai Orloff in the Tschaikowsky concerto, Orloff incidentally reaping a tremendous success. Then came a Czechoslovakian evening (fifth symphony, Dvorak) in which Therese Rei, Esthonian singer, scored as soloist. On another occasion Hermann Biek was appreciated as soloist in the A major piano concerto of Liszt.

GUEST CONDUCTORS

A much admired guest conductor was Victor Vaszy, from Hungary, who gave us a program of works from his own country. The outstanding offering was Hungarian Psalm, by Kodaly. Lustspiel Overture, by the conductor, proved to be well-made but not inspired music.

Another guest was Berdjaew, from Warsaw, who presented Beethoven's ninth symphony, and compositions by Aavik, Heino Eller, Arthur Kapp and Lemba.

Olaf Roots, one of our native musicians, led the orchestra splendidly through a French list (Chausson and Ravel) and also conducted a popular concert. Another concert was led by Arkadius Krull, of Tallin. Local artists appeared as soloists on these occasions: violinist Papnehl (Tor Aulin concerto), and pianist Milk (Liszt E flat concerto).

PROKOFIEFF AND ANDERSON

Among the many recitalists who have successfully given accounts of themselves here should be mentioned Prokofieff in a piano recital of his own works, and Marion Anderson, American colored contralto, in a memorable song recital.

VIOLIN SENSATION

The appearance of Ossy Renardi, thirteen-year-old Vienna violinist, caused a great stir. This child is not a prodigy, but a complete artist, as was evident in every note of the Tschaikowsky concerto. Naturally, after such a success, engagements in Finland and Latvia immediately followed.

PIANISTS

Hermann Biek pleased a large audience in his piano recital, his delivery of the Chaconne (Bach-Busoni) being utterly stunning. France Ellegaard, young Danish pianist, and Maxim Schur, young Lettish pianist, have also given praiseworthy recitals.

CHAMBER MUSIC

Chamber music has not been in prominence here of late. The most important chamber music séances were proffered by the Esthonia Academy Society (music for wind instruments) by the Academy Society's Quartet, the Dresden Quartet and a Russian Quartet. The programs covered a wide field of ancient, classical and modern literature.

OPERA PROSPERS

The Tallin operatic repertoire leans heavily in the Italian direction, and to make Italian opera authentic, the troupe is composed principally of Italians, although it has to be admitted that they are in no wise superior to our own native vocalists.

Tur-Bandurowska, Polish coloratura, gave us a superb Rosina, while Smirnoff, Russian tenor, did good work as Lenski in Eugen Onegin, by Tschaikowsky. In fact, the entire production of that work under the directorship of Nerep, was one of the best efforts our Opera has achieved.

NIKOLAI LOPATNIKOFF.

Elfrida Whiteman Scholarship Contest Extended

Owing to numerous requests on the part of prospective entrants who are pressed for time in finishing their compositions, the closing date of the Elfrida Whiteman Scholarship contest has been extended to midnight of April 15.

While a large number of manuscripts are already in, more than 250 musicians who are anxious to enter the competitive scholarship which Paul Whiteman is founding in memory of his mother, have written in to beg for a time extension in order to complete their orchestrations.

With the newly set dead-line of April 15, the committee of judges—Deems Taylor, Edwin Franko Goldman, George Gershwin and Robert A. Simon—will read the manuscripts and select the winning composition by the end of May. Their choice will be announced on June 1.

Paul Whiteman's newest contribution to the advancement of Modern American Music consists of a two-year scholarship at any musical college or institute conveniently located to the winner, and the Elfrida Whiteman Scholarship gold medal. In addition, Mr. Whiteman is giving a $25 a week emolument to cover the winner's living expenses during the two years.

All manuscripts, which must be the original compositions of an American citizen under thirty-five years of age, must contain the essence of present-day American melodic, harmonic and rhythmic ideas. Manuscripts should be sent to Paul Whiteman, Park Central Hotel, New York City.

National Piano Teachers' Guild Forms New York Chapter

The New York City Chapter of the National Piano Teachers' Guild has been organized with twenty-nine prominent artists and teachers enrolled as charter members. This announcement comes from Irl Allison, founder and director-general of the guild.

The New York Chapter will sponsor and conduct the New York unit of the National Piano Playing Tournament of 1935, to be held during National Music Week. There were 2,200 entrants in the National Tourney last year.

Harriet A. Seymour has accepted the general chairmanship of the New York Tournament. On the National Board of Judges to serve in other units twelve New York artists and teachers have been appointed as follows: Hans Barth, Gustave L. Becker, Edwin Hughes, Henry Holden Huss, Paul Jelenek, John Mokrejs, Francis Moore, Richard McClanahan, Effa Ellis Perfield, Carl M. Roeder, Sigismond Stojowski and A. Verne Westlake.

The Tournament Plan affords piano students of all ages and stages of advancement the opportunity to play before an impartial adjudicator each year and receive a rating upon their performance. All pupils who play four, seven or ten selections with grades of eighty-five per cent. on each will win a place on the local, state or national honor rolls respectively. Good rating certificates are awarded those who play well one, two or three numbers. The plan rewards each entrant.

Music and Art High School Proposed by New York City Municipality

Mrs. Henry Breckinridge, chairman of the Municipal Art Committee created by Mayor LaGuardia of New York, has announced plans for the establishment of a music and art high school, with a recreation festival to be held throughout the city in June. She said that the purpose of the movement was not to train professional musicians, but to enable everyone to enjoy the pleasure that music affords. The school, according to Mrs. Breckinridge, is in no sense a conservatory, nor is it intended to replace community schools and settlements. It is rather a preparatory school, where pupils interested in music, art and drama may study these subjects, along with academic work.

Walter Damrosch is chairman of the music and art high school committee, and prominent musicians are included in the subdivisions. A survey of city-owned property suitable for the location of a municipal art centre has been made. The festival, Mrs. Breckinridge said, would be timed to coincide with the opening of the Lewisohn Stadium concerts. Sub-committees of the Municipal Art Committee are working out plans for a general art program.

Sponsors of Metropolitan Broadcasts Open Competition

Sponsors of the Metropolitan Opera broadcasts have inaugurated a contest to determine the size of the audience listening in to the Saturday matinees. During the intermission each week untitled music written by Richard Wagner in the autograph album of Princess Metternich will be broadcast. The performance will take about forty-five seconds, and listeners-in are invited to submit a title of not more than ten words, giving their idea of what Wagner meant the music to say to the Princess. The first award is $10,000, and in all 10,000 prizes are offered, ranging down from the first, through the second, which is $2,000, to the smallest, $1. All entries must be postmarked not later than midnight, March 18. The judges are Geraldine Farrar, Lawrence Tibbett, Prof. William Lyons Phelps, Olin Downes and Herbert Mayes.

Tillotson Concert Direction to Book Artists for Radio

A concentrated drive for radio bookings is being made by Betty Tillotson Concert Direction. Miss Tillotson states that "there are too many agents in the field of radio, and that legitimate concert managers overlook and disregard the importance of bringing to the attention of the advertising agency and sponsor advertiser, the concert artists available for radio." According to Miss Tillotson, "an effort should be made to bring to the sponsors who know little about legitimate concert managements the knowledge that there are in New York reliable managements of long standing, capable judges of talent. In this way, there would be less time wasted in useless auditions and the artist would have one agent to whom he would pay a commission."

Betty Tillotson, who is now in her thirteenth year as a manager of concert, radio, oratorio and opera artists, reports that her bookings this season show a decided increase and that already the outlook for next year is bright. For the season 1934-35, Miss Tillotson's list comprises: sopranos, Meta Birnbach, Florence Burnham, Lucilla Beach and Claire Cornell; contralto, Henrietta Wakefield (Metropolitan Opera); baritones, Greek Evans, Wolf Chester and Jascha Pavlowski (operatic); pianist, Anita Arnoff; and novelties, Mabel Taliaferro (actress) and Mrs. Edson Doolittle (art lecturer).

Women's National Committee to Make Radio Awards

The Women's National Radio Committee, organized some months ago to improve standards of radio entertainment, will present four radio awards this year, two for the best sustaining programs and two for the best sponsored programs on the air. Announcement to that effect was made yesterday by Yolanda Mero-Irion of New York City, advisory chairman. One award in each classification will be given for a musical and one for a non-musical program. Twenty-one women's organizations, with an aggregate membership of several millions, are affiliated with the committee and have given their endorsement to the project, Mme. Mero-Irion said. The judges are Fannie Hurst, Eva Le Gallienne, Mrs. Elmer James Ottaway, Mrs. Oliver Harriman, Walter W. Naumburg and A. Walter Kramer. Mme. Mero-Irion will be ex-officio member of the judges' committee.

Hubbard Hutchinson Scholarship Won by Young Musician

The Hubbard Hutchinson Memorial Scholarship, entitling the winner to a course of free instruction at the Music School of the Henry Street Settlement, New York (Mrs. Hedi Katz, director) has been awarded by the judges, Olin Downes, Herbert Witherspoon and Carl Friedberg, to Arnold Pomerantz, aged thirteen, studying with Isabelle Vengerova. The scholarship in composition has been awarded by the committee, consisting of Edgar Varese, Nicholas Slonimsky and Bernard Wagenaar, to Harry Seaver, for his composition The Vermont Hills, for orchestra and mixed chorus, with words by Emily Dickinson and orchestral score of sixty-two pages. Mr. Seaver will study composition with Mr. Slonimsky.

Dino Borgioli Now in Rome

Dino Borgioli is now singing in Rome under the baton of Tullio Serafin. Among the operas in which the tenor will be heard is the new one, La Vigna, by G. Guerrini, which won first prize in 1920 but had not been staged previously. Mr. Borgioli is to

DINO BORGIOLI

create the tenor rôle. On April 15 his engagement at the Teatro Reale will terminate and he will then sing in Florence under Maestro Gui. During May Borgioli goes to London to appear under Sir Thomas Beecham. Salzburg will hear him during August, a reëngagement, in Don Giovanni with Bruno Walter wielding the baton.

Earlier this season the tenor appeared with the San Francisco Opera Co., singing in Tosca, Madam Butterfly, Mignon and La Rondine. At the Metropolitan this year he was heard in La Boheme, Don Giovanni and Manon.

Last season Mr. Borgioli sang at the beginning and close of the Chicago Opera Company performances. This was followed by appearances in Turin, Italy, and at the Opéra-Comique in Paris, where he was heard in Manon, in French. Returning to Florence he sang Don Giovanni, under Serafin and then went to London for appearances under Marinuzzi and a recital at Wigmore Hall.

Philadelphia Art Alliance Offers Choral Composition Prize

The Philadelphia Art Alliance announces the Eurydice Chorus Award Contest for a choral work. The rules are given herewith:

1. The composition shall be for women's voices of three or more parts, a cappella or with accompaniment—with or without incidental solos. The text is left to the choice of the composer. 2. All contestants shall be either of American birth, or naturalized American citizens. 3. The score must be legibly written in ink. 4. The name of the contestant shall not appear on the composition, but shall be enclosed in a sealed envelope. On both composition and envelope shall be placed the composer's nom de plume. 5. No composition shall be submitted which has been previously performed or published, or which has been entered at any time in another competition. 6. Only one composition shall be submitted by each contestant. 7. Compositions must be received no later than October 1, 1935. 8. Compositions will be judged by a jury appointed by the Board of Directors of the Philadelphia Art Alliance. 9. Compositions must be sent by insured Parcel Post to: THE EURYDICE CHORUS AWARD COMMITTEE, c/o The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia, Pa. Return postage must be enclosed. 10. Composers are assured that the Art Alliance will take the greatest possible care of manuscripts, but cannot hold itself responsible for their loss and will accept compositions only with this understanding. 11. No composer may be the recipient of the prize a second time.

Among those receiving previous awards are Franz Bornschein of Baltimore and Harvey Gaul of Pittsburgh. The winner will receive the sum of $100.

Henri Deering Soloist with St. Louis Symphony Orchestra

Henri Deering, American pianist, was soloist with the St. Louis Symphony Orchestra in St. Louis, Mo., on March 1 and 2, playing the Brahms D minor concerto. On April 2, Mr. Deering will be heard with the Harrisburg (Pa.) Symphony Orchestra in the Rachmaninoff concerto in C minor.

Furtwängler for America

As the Musical Courier went to press, a Berlin dispatch reported that Wilhelm Furtwängler would conduct orchestras in the United States during a six or seven weeks' period next season. On April 14 and 17 he will direct the Vienna Philharmonic.

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DENNIS NOBLE

BARITONE

"Proved to be a True Artist"

New York American (Leonard Liebling), Jan. 7, 1935

"Showed himself deeply earnest, feeling and musical when he essayed his six Beethoven songs. He mastered those numbers convincingly, with reposeful delivery and intelligent projection of German lyrical style and text. His pianissimo is especially lovely."

New York World-Telegram (L. B.), Jan. 7, 1935

"Careful diction, good intonation in mezza voce, and a suppleness and clarity were evident throughout."

New York Evening Journal (Henriette Weber), Jan. 7, 1935

"A musical surprise was the recital yesterday of Dennis Noble, baritone. His program was the severest kind of test. In diction, style and musical feeling, Mr. Noble proved to be a true artist. Enthusiasm progressed with the program."

New York Sun (S. A. D.), Jan. 7, 1935

"The singer had an immediate success at the start with the large audience. His clear diction, understanding of textual content and delightful sincerity in interpretation lent a manly and pleasing style to all he did."

London Daily Mail

"Another singer singled out for a special ovation was Mr. Dennis Noble."

London Evening News

"Proved well worthy of a leading part."

London Daily Mail

"A vocalist of musical culture and refinement is Dennis Noble, whose singing had in it all these expressive qualities which instantly reveal the competent artist."

London Morning Post

"Gave an excellent interpretation of the solo part."

London Daily Express

"Dennis Noble was admirable, effective, and enunciated perfectly."

Liverpool Echo

"The strikingly dramatic solo interjections were sung with the utmost vividness and assurance by Mr. Dennis Noble, who has no superior in this kind of work today."

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Cleveland Forces Present Brahms Work

Rodzinski Leads Composer's Rhapsodie—Friedman and Feuermann in Sonata Recital—Chaliapin, Arthur Loesser, Poldi Mildner and Severin Eisenberger Heard

CLEVELAND, O.—Returning from its concert tour through five Eastern states, the Cleveland Orchestra with Artur Rodzinski at the helm, made its initial appearance on the stage of Public Music Hall in the first of a series of popular Sunday afternoon concents. The large auditorium, centrally located, thus affording the West Side population an easier access to the concerts, held a throng of music enthusiasts whose reception resulted in numerous encores during the course of the afternoon.

The program, grouped about Schubert's Unfinished Symphony, with Tschaikowsky's Theme and Variations, some Sibelius, Rossini and several Johann Strauss compositions, was excellent, promising an equally delectable fare for the second afternoon in the series, when the *pièce de résistance* was to be Tschaikowsky's fourth, programmed with several Wagner numbers and the Brahms Hungarian Dances.

Of more serious calibre was the program offered at the thirteenth pair of subscription concerts, when the orchestra enlisted the additional services of the Orpheus Male Chorus in a fine presentation of Brahms' Rhapsodie, in which the contralto part was sung by Marie Simmelink Kraft, Charles D. Dawe conducting the work. Dr. Rodzinski took over the baton for a scholarly performance of Brahms' third. In vivid juxtaposition to this first half of the program, Ravel supplied the second part with his Scheherazade, three poems for voice and orchestra, Mrs. Kraft again lending her delicate voice to the interpretation of these songs, and the sparkling Moussorgsky Pictures at an Exhibition as orchestrated by Ravel. In spite of this last number the program suffered from a certain monotony of mood and atmosphere.

CHALIAPIN HEARD

Public Music Hall was crowded to the doors to hear and see Feodor Chaliapin, who appeared as guest artist with the Orpheus Male Chorus. Again, as in former years, he stirred his audience profoundly with his rare artistry of musical and histrionic interpretations. Such arias as those from the Barber of Seville and Mozart's Don Juan (Leporello) were the quintessence of dramatic eloquence. His Russian songs conveyed the moods and fragrance of the Russian soil; the audience shouted its acclaim.

Charles D. Dawe produced notable singing with his capable group; varied in mood and pulsating rhythmically were the choruses from Handel and Bach as arranged by the conductor. Victor Herbert was represented by his exciting Dagger Dance from Natoma, and Josephine Forsyth contributed a charming Lullaby which received its premier hearing at this concert and had to be repeated.

ARTISTS' RECITALS

Many a pianistic feast was offered during the past fortnight and rekindled hopes for a resurrection of this phase of the art. Ignaz Friedman and Emanuel Feuermann joined forces in the last of the Cleveland Concert Course series under Mrs. Brudno's direction. It was an evening replete with musical delights. Friedman with his prodigious technic and interpretations in the grand manner excited interest. Infinitely beautiful was the Brahms F major sonata as projected by these two artists; Feuermann displayed the qualities of a virtuoso as well as a profound musician in his interesting groups. Such grace, charm and finesse in technic are rarely heard on the cello.

At the Euclid Avenue Temple that young pianist Poldi Mildner began her program with the Bach-Busoni D major prelude and fugue, which she followed up with Beethoven's Andante Favori, plunging headlong into the F minor sonata of Brahms. The printed list was augmented by numerous encores.

Severin Eisenberger displayed his pianistic qualities, his romantic and lyric gifts in his Schumann program, which, in spite of the inclemency of the weather, drew a large audience to Hotel Statler ballroom. Kreisleriana, C major fantasia and Carnaval were projected in true Schumannesque style. The artist responded to encores with Warum and Aufschwung.

Prior to his New York appearance at Town Hall, Arthur Loesser played the same program at the Cleveland Institute concert hall, creating a favorable impression by the intellectuality and authority of his musical interpretations.

R. H. W.

Rochester Pays Tribute To Memory of Bach

Eastman School Chorus and Orchestra Unite in Honoring Anniversary —Coe Glade and Mario Chamlee in Carmen—Harty Concludes Baton Appearances

ROCHESTER, N. Y.—A tribute to the "greatest musician of them all" was paid when the Bach Magnificat was presented by the Eastman School Chorus and Orchestra in honor of the 250th anniversary of the contrapuntist's birth. The work received a splendid performance by the student organizations, meticulously trained by Herman Genhart who conducted. The chorus reached inspired levels of exaltation in the final Gloria Patri section. Soloists were Helen Maddock, Geraldine Southern, Romolo De-Spirito and Laura Kellogg. Miss Kellogg did an especially fine piece of work in her difficult solo, exhibiting a sensitiveness to the classic mood and nuances of the difficult music. To complete the program Samuel Belov led the orchestra in the Brahms fourth symphony. The conductor drew good sonority and pleasing tone quality from the brass and wood-winds.

GORDON STRING QUARTET PLAY

The Gordon String Quartet were presented in the Kilbourn Hall series of chamber music recitals, playing the Mendelssohn D major quartet, Beethoven's E flat major quartet, and a frothy bit of pleasantry by Waldo Warner in the form of a theme and variations with programmatic intent. The latter was new to Rochester audiences. The ensemble, not always faultless, nevertheless gave evidence of solid musicianship and understanding.

GLADE AND CHAMLEE IN CARMEN

Coe Glade scored a decided personal triumph when she appeared as guest artist in a production of Carmen, staged by the Rochester Opera Company. Her characterization was vivid and captivating and her voice charming. She gave herself to the rôle with true gipsy abandon. Mario Chamlee, the Don José, warmed to his task as the evening progressed, and his excellent voice improved in texture and volume. Joseph Royer made an acceptable toreador. Amund Sjovik, a last minute addition to the cast, acquitted himself well as Zuniga. Other soloists who helped to make the production a success were Mary Craig, Doris Davison, Inez Harvuot, Leroy Morlock, Edward Van Niel and Phil Van Tassell. The stage director was Nicholas Konraty; Guy Fraser Harrison conducted.

Phi Mu Alpha musical fraternity presented a public concert of chamber music at Kilbourn Hall. Richard Bales effectively directed a string orchestra in Handel's Concerto grosso in B minor. Bach, Haydn, Brahms, Palestrina and other composers were also represented on the program.

HARTY'S FAREWELL

Sir Hamilton Harty conducted the Rochester Philharmonic Orchestra in his final concert of the season. The British composer-conductor received a rousing ovation for his Irish Symphony, heard for the first time here. Its lilting folk spirit made an immediate appeal to his tune-loving auditors. The jolly little *scherzo* was especially well-liked. Harty gave his large audience a brilliant reading of Dvorak's Carneval Overture and Strauss' Don Juan. A novelty on the program was Sibelius' descriptive Tapiola.

T. G.

Beveridge Webster Fulfilling European Engagements

Beveridge Webster, American pianist, sailed for Europe to fulfill engagements in France, Holland, Poland and Soviet Russia. He will return for his second tour in this country next October and remain here until February.

Mr. Webster appeared in recitals and as soloist with five different orchestras on his first American tour this season. His present European engagements will last until April, ending in an extensive tour through the large cities of Soviet Russia.

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Brussels Basks in Abundance Of Musical Blandishments

Belgian Capital City Enjoys Marked Variety of Orchestral, Operatic and Recital Fare

BRUSSELS.—Among the particularly interesting musical events in Brussels, the second Concert du Conservatoire, conducted by Desiré Defauw, deserves special mention. The program included Brahms' German Requiem, with Mmes. Teugels and Maes-S. Heeren, and MM. Mertens and Toutenel as soloists; and Beethoven's eighth symphony.

An analysis of Brahms' great work is superfluous at this time. Certain it is that it is one of the purest gems in all musical literature, and certain it is that Defauw made one feel that he, Defauw, had quite the same feeling in the matter. He possesses perfect mastery of his orchestra and must be ranked among the best conductors of the present day. His interpretation of a work is distinctly "his," and there is never any question of his being led astray by his players, or being upset by accident of any kind.

At his third subscription concert, Defauw gave us memorable readings of the Don Giovanni Overture (Mozart), Tombeau de Couperin (Ravel) and Heldenleben (Strauss) and the further opportunity to hear and admire Oda Slobodskaya, a most excellent vocalist, who won a triumph for her delivery of Ah! Perfido (Beethoven) and excerpts from that arch-essay of naughtiness, Salome, by Richard Strauss.

MODERN BALLETS PRESENTED

Ida Rubinstein's concert at the Palais des Beaux Arts afforded us the occasion to hear some interesting ultra-modern compositions specially written for that artist, namely: Persephone (Stravinsky), Semiramis, (Honegger), and Diane de Poitiers (Jacques Ibert).

It is hardly possible to appreciate to the full the beauty of these works at a single hearing. Frankly, I for one should wish to hear them again, and chances are the entire audience (and there was a very full house) is of my way of thinking. Ida Rubinstein's talent as a diseuse and René Maison's fine singing are too well known to require more than passing mention.

LA MONNAIE ACTIVE

The Brussels Opera, the historical and beloved La Monnaie, is conducting an interesting and highly successful (financially as well as artistically) season. Monna Vanna by Henri Février having been brilliantly restored (the work was created here in 1909), La Monnaie is now turning its attention to the celebration of the Bellini centenary, in which it is being assisted by the Brussels Institute of Italian Culture. Sonnambula, with Mercedes Capsir in the rôle of the warbling sleepwalker, has already been achieved.

BURDINO SCORES

A favorite tenor at La Monnaie—and goodness knows if our audiences are easy to please in respect of tenors—is André Burdino, of the Paris Opéra, Opéra-Comique, and about every other first-class European opera to boot. Following his triumph as Mario in La Tosca he appeared as Don José in Carmen. Being an artist who can act as well as sing, he won great applause and ovations, and must be reported as one of the operatic triumphs of the season.

MANY RECITALISTS HEARD

In addition to a wealth of orchestral and operatic fare, Brussels has also had recitals from many traveling celebrities. Marion Anderson's appearance was an "event." Her singing proved to be a revelation, unique beauty of voice combining with inspired interpretation. The hall was crammed and Miss Anderson had to give seven extras before people would let her go.

Others who have recently won the plaudits of the Belgian capital are Mlle. Dinsart and Walter Rummel (pianists), Prokofieff (composer-pianist), Belgian Court Trio, and the Zimmer Quartet, the latter doing all the Beethoven quartets in a series of five concerts.

SYDNEY VANTYN.

Minneapolis Hears Choir and Orchestra

St. Olaf Group Assists Symphonic Forces—Ormandy Wins Ovation —Stueckgold and Erskine Are Soloists

MINNEAPOLIS, MINN.—The first program of the Minneapolis Symphony Orchestra after its return from the annual winter tour is always in the nature of a celebration. This concert, given this season on February 17 with the St. Olaf Lutheran Choir, attracted an audience which filled every seat in Northrop Auditorium. Eugene Ormandy and his men were earnestly applauded before and after each number on the program which included: Choral and fugue, in D minor, by Zemachson; Siegfried's Rhine Journey by Wagner; Tales from the Vienna Woods (Strauss); Moto Perpetuo by Paganini and Liszt's symphonic poem, Les Preludes.

St. Olaf's Choir sang with its usual perfection of detail; every phrase, every syllable was refined and polished. The most admirable quality of this choir is the restraint exercised by Dr. F. Melius Christiansen. Effects are never forced, volume is never pushed beyond the line of musical tone; whatever the demands of the text, the result is always beautiful music. Ascendit Deus by Gallus, Hvad est du Dog Skjon by Grieg, Kingdom of God, chorale from the sixteenth century, O Heart Attuned to Sadness, Swedish folk-song, Heiligste Nacht arranged by Albert Kranz, and Vistas of Song by Christiansen comprised the program. These two organizations, the pride of the Northwest, and their gifted conductors should have been pleased at the size and spirit of the audience.

The most impressive ovation ever given to Mr. Ormandy and the orchestra occurred at the regular symphony concert on February 22. It came at the end of an imposing interpretation of symphony No. 1 of Sibelius. The conductor and orchestra gave everything possible in every direction to make this work a superb achievement. Over and over Mr. Ormandy was recalled, again and again the players stood and the audience, unable to express its admiration in applause, burst into "Bravo!" Two other composers were heard, Stravinsky, in Fireworks and Berlioz, with the usual three pieces from The Damnation of Faust. In these the orchestra maintained virtuoso heights. Grete Stueckgold, soprano, was the soloist. She made two valuable contributions—fine phrasing and faultless German. Leise, Leise, from Der Freischütz by Weber, Mignon by Wolf, Wiegenlied by Richard Strauss, and Voce di Primavera by Johann Strauss were sung with orchestral accompaniment. The symphony rule of no encores was broken in favor of Mme. Stueckgold.

The eleventh Sunday concert of the Minneapolis Symphony Orchestra presented two soloists, John Erskine, pianist, and Mme. Stueckgold. Mr. Erskine was heard in the Schumann concerto in A minor. His playing was enthusiastically approved by the audience. He steadfastly refused to respond with an encore although recalled to the platform many times. Mme. Stueckgold excelled her singing of Friday evening; greater freedom and spontaneity were evidenced by this fine artist. The orchestra contributed Dvorak's overture Carneval, the Weber-Weingartner Invitation to the Dance and the tone poem Finlandia by Sibelius. There was also a large audience, an audience which responded cordially to the excellence of the program. Finlandia was particularly impressive. Mr. Ormandy was also recalled again and again to the platform. E. G. K.

Myra Hess Sways Washington Throng In Brahms Concerto with Orchestra

Mischa Elman Hailed under Baton of Kindler—American Concert Includes Works by Mason, Thompson, Harris, Taylor and Vardell—Klemperer Leads Philadelphians—Menuhin Plays to Multitude

WASHINGTON, D. C.—The thirtieth symphony concert on February 21 before a large audience in Constitution Hall by the National Symphony Orchestra with Dr. Hans Kindler conducting included Myra Hess as soloist. The Brahms concerto in D minor for piano and orchestra was so superbly performed that it not only revealed Miss Hess as a great artist, but also served as a test of a fine symphony orchestra.

The opening number was the Bach prelude in E major, in which the violin section stood up and performed from memory. It was truly a musical gem. Included was the Mozart symphony (K-551) in C major, also known as the Jupiter, to which Dr. Kindler gave a masterful interpretation.

ELMAN RECEIVES TRIBUTES

At the Sunday "pop" concert on February 24, marking the thirty-second Sunday program before a capacity audience at Constitution Hall, Mischa Elman appeared as soloist. He is still capable of holding his own among the world's greatest violinists. His broad, sonorous, song-like tone, to say nothing of the effortless manner in which the bravura passages were produced in his interpretation of the Tschaikowsky concerto in D major and his distinct style, called forth an ovation shared in by both Elman and Dr. Kindler. The latter offered a delightful reading of the introduction to the first and fourth acts of Khovanstchina (Moussorgsky), symphonic poem, The Moldau (Smetana), Dvorak's Slavonic Dances, Nos. 10 and 1, the latter being repeated as a result of constant applause.

Following the concert, Olga Samaroff expressed appreciation of Dr. Kindler and the thoroughly trained National Symphony Orchestra. Her contrasts were the National Symphony and the Philadelphia orchestras. "People would only come to hear the Philadelphia Orchestra to please their friends, when critics would write that Stokowski had insufficient experience to conduct. What has been done through the efforts of an ardent musician and music-lovers in Philadelphia, will be achieved in Washington."

ALL-AMERICAN PROGRAM BY RESIDENT ENSEMBLE

A large audience was present to hear an all-American program performed by the National Symphony Orchestra (Dr. Kindler, conductor) at Constitution Hall on February 28, marking the thirty-first symphony concert.

Composers were present to hear their works performed for the first time in Washington. After the concert a reception was tendered by the board of directors of the National Symphony Orchestra in honor of the American composers.

The opening number was Chanticleer Festival Overture, op. 27 (Daniel Gregory Mason), followed by Randall Thompson's symphony No. 2. The second movement, *largo*, is exquisite and is of such structure as to class it among outstanding works. Included were also chorale for strings (Roy Harris) and Joe Clark Steps Out (Charles G. Vardell, Jr.)

The highlight of the concert was Deems Taylor's The Chambered Nautilus for orchestra and chorus. The Washington Choral Society (Louis Potter, director) gave a colorful interpretation of this composition. The entire ensemble was conducted by Dr. Kindler.

PHILADELPHIA ORCHESTRA PLAYS

Never has the Philadelphia Orchestra played as brilliantly as in the concert under the baton of Otto Klemperer before a large audience at Constitution Hall on February 14. There seems to be something about Klemperer, who is utterly unlike the showman-type conductor, that enables him in his modest style to extract from the orchestra delectable effects. Particular reference is made to the Beethoven symphony No. 3 in E flat, known also as the Eroica. In contrast with interpretations of other leaders, Klemperer seemed to have added colorful effects to the symphony. His interpretation of the *Marcia funebre* movement was heavenly.

The Cherubini overture Anacreon and Stravinsky's Pulcinella, included on the program, were given exquisite and colorful readings by Klemperer. This concert proved one of the rare musical treats of the season.

MENUHIN DRAWS THRONG

Hundreds were turned away at the recital given by Yehudi Menuhin on February 17 in Constitution Hall. The only space left was the small section for the artist himself. The rest of the stage was crowded. This concert was under the direction of Mrs. Dorsey.

It requires almost superhuman ability to perform the recital that young Yehudi offered. The Mozart concerto No. 3 in G major and the Bruch concerto in G minor were included in the first group. La Folia (Corelli) followed. The last section included Prayer from the Te Deum (Handel-Flesch), Caprice Basque, op. 24 (Sarasate), Habanera (Sarasate), The Flight of the Bumble Bee (Korsakoff-Hartmann), repeated after constant applause, La fille aux cheveux de lin (Debussy-Hartmann) and La Ronde des lutins (Bazzini), aside from nine encores. Marcel Gazelle offered exquisite work in accompanying. Scintillating musical wonders, of which only Yehudi Menuhin is capable, characterized this recital.

DOROTHY SANDS DELIGHTS

A delightful performance by Dorothy Sands, impersonator, was offered at the National Theatre on February 24, marking the third in the five star series sponsored by the T. Arthur Smith Concert Bureau.

The performance was centered around our stage and stars, with impersonations of important characters of the Post-Revolutionary Theatre, the Frontier Theatre, the Theatre of the Gold Rush and Mining Camps, the Romantic Seventies, At Tony Pastor's, Realism in the Twentieth Century, and the Movies with characterizations of Greta Garbo, Theda Bara and Mae West.

G. S.

Shura Cherkassky's Tours

Shura Cherkassky, pianist, sailed from New York on March 2 for a pianistic tour of Russia. Returning to New York in May, he will spend several days in the metropolis and then proceed immediately to South America where he is to spend over two months in recital and appearances with orchestras.

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—*Olin Downes, New York Times, Oct. 22, 1934.*

"Crooks was a charming lyric Chevalier des Grieux, looked the lover and acted with a warmth that added glow to his splendid singing."
—*Carl Bronson, Los Angeles Evening Herald and Express, Nov. 12, 1934.*

"In his honor, during the innumerable curtain calls, cheers of a great audience rang out as though at a football game."
—*Alexander Fried, San Francisco Chronicle, Nov. 20, 1934.*

"Crooks sang in his best lyric tenor and acted as Dumas, who wrote 'The Lady of the Camelias' from which Verdi adapted the opera, would have had him act in the circumstances, fervently, tenderly, passionately, and sorrowfully."
—*Marie Hicks Davidson, San Francisco Call-Bulletin, Nov. 29, 1934.*

"Every seat sold, and 250 chairs on the stage, was the message conveyed to Crooks ere he emerged from the wings to an uproarious salute from between 2500 and 3000 expectant but critical music lovers."
—*Seattle Times, Dec. 7, 1934.*

"With a glorious voice splendidly controlled and a musicianship that bespeaks the great artist, Crooks thrilled the audience and elicited from them the most enthusiastic applause."—*Vancouver Sun, Dec. 10, 1934.*

"Crooks is an extraordinary singer, a perfect recitalist, a consummate artist."—*Portland Oregonian, Dec. 11, 1934.*

"Crooks has a magnificent voice—a Niagara Falls—a Grand Canyon of a voice."—*Tacoma News Tribune, Dec. 13, 1934*

"Before Crooks finished his first aria, the huge stage became a shrine before which the assemblage was in homage, enraptured under the spell of golden tones, dramatic power, magnetic personality and gracious charm."—*Spokane Spokesman-Review, Dec. 15, 1934*

"No one can equal Richard Crooks in the art of real singing, nor draw the audience into so fine a communion with the beauty of song."
—*Alice Eversman, Washington Star, Dec. 20, 1934*

"'Le Rêve' was sung with exceptional beauty of tone and repose of style by the American tenor; his singing has a lyric line to justify the enthusiasm it once more evoked."—*New York Times, Dec. 28, 1934.*

"Crooks captured his audience and a master's art of song combined with a beautiful voice to hold that audience enthralled until one lost count of encores."—*St. Louis Globe-Democrat, Jan. 9, 1935.*

In consideration of the above Be It Resolved that every musical club, university, college and concert manager should engage the said Richard Crooks for the 1935-36 season.

(This may be done by applying to his managers Haensel & Jones)

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TRISTAN UND ISOLDE, FEBRUARY 25

The fourth performance for the season of Tristan und Isolde drew a capacity house on Monday evening. Owing to indisposition, Mme. Flagstad was replaced by Gertrude Kappel as Isolde. Mme. Kappel may be accredited with an excellent portrayal. In fine voice, she sang the taxing rôle with tonal richness and artistry. Karin Branzell, heard as Brangäne for the first time this season, did a highly commendable bit of singing and acting. Of course, Lauritz Melchior shared honors in one of his most eminent rôles—Tristan. He sang with conviction and in the second act scored with Mme. Kappel in the stirring Love Death duet. Others in the cast included Ludwig Hofmann (King Marke); Friedrich Schorr (Kurvenal); Arnold Garbor (Melot); Hans Clemens (A Shepherd and A Sailor's Voice) and James Wolfe as the Steersman. Artur Bodanzky conducted.

PETER IBBETSON, FEBRUARY 27

Renewed hearing of Deems Taylor's opera based on the Peter Ibbetson tale of Du Maurier, had its first hearing of the season with practically the entire cast which sang the work at its première in the same house on February 7, 1931.

The stature of this opera does not appear to have changed during the intervening years. It has won respect for its orchestral fashioning and some of the choral writing, but none of the music made its way into familiar popular usage or is part of the regular repertoire of concert or of opera in general. Nevertheless, Taylor's opera on this occasion reached its fourth season at the Metropolitan.

Du Maurier's story continues to exert sentimental appeal, especially for those who like to delve into the occult.

The evening had particular significance for the composer, who was present, for his eight-year-old daughter, Joan, pantomimed the rôle of the child Mimsey, in the dream scenes of the second and third acts.

No better cast could be imagined than the one supplied by the Metropolitan. Edward Johnson singing with flexibility, feeling and penetrative understanding, also gives a convincing delineation as Peter, a most complex part, with its blend of poetry and psychology.

Lawrence Tibbett stamps his always intelligent art upon the characterization of Colonel Ibbetson and makes him fittingly and picturesquely cruel and repellent. The Tibbett vocalism never fails to impress through tonal beauty, fullness and finish.

Lucrezia Bori is a lovely vision as Mary, with acting of distinction and fragrance, and voicing of deep tenderness and sympathy. Gladys Swarthout adds another attractive picture as Mrs. Deane, and her tones are put to eloquent use in all their opportunities. Leon Rothier (the Major) and Louis D'Angelo (Chaplain) are others who contribute to an especially well knit ensemble.

Wilfred Pelletier gave a smooth and suggestive account at the conductor's desk, emphasizing the lyrical as well as dramatic features of the score.

GÖTTERDÄMMERUNG, FEBRUARY 28 (MATINEE)

Kirsten Flagstad offering the most brilliant dramatic and vocal conception of Brünnhilde in Götterdämmerung that has been seen on the Metropolitan stage for many years, sang that rôle for the first time anywhere at this performance with a magnetic force that completely conquered one of the largest audiences this auditorium has ever held. Mme. Flagstad was cheered and applauded at every possible opportunity until the aged building's rafters literally vibrated.

Not in the memory of this reviewer has there been any Wagnerian soprano that gave as eloquent an interpretation of this taxing rôle. Amazing vocal purity, superb technical skill and an emotional portrayal that plumbed the depths, characterized her performance—a delineation that made musical history. Here, indeed, was the goddess Wagner created, and it is regrettable that the great composer cannot hear her transcendent presentation of the mighty music he gave the world.

Very slight details of the rôle were not yet present in Mme. Flagstad's portrayal. But so great was her reading that these can be entirely overlooked. With the gifts this soprano has—the towering qualities of mind and emotion, the glories of supreme vocal art—Mme. Flagstad will certainly overcome these minor defects, which are never vocal, as the part becomes routine to her.

With Mme. Flagstad was a stellar cast that also charmed the huge audience. Lauritz Melchior was again the tonal and histrionic, spectacular Siegfried, giving a gorgeous performance despite a sprained ankle which but slightly hampered his movements. Emanuel List was a truly sinister Hagen, who voiced his music with the skill and finesse which his hearers expect and always receive. Karin Branzell was magnificent as Waltraute; Editha Fleischer creditable in the dual parts of Gutrune and Woglinde, Friedrich Schorr majestic in tone and action as Gunther, and Doris Doe (singing both Flosshilde and the first Norn), Phradie Wells, Irra Petina, Elda Vettori, Gustav Schützendorf, Max Altglass and Arnold Gabor thoroughly effective in their impersonations.

Artur Bodanzky conducted this vital and vivid performance that had no orchestral flaws except some badly sounding horn passages.

AIDA, FEBRUARY 28

The performance of Aida on Thursday evening was notable for its introduction to Metropolitan audiences of the American contralto Kathryn Meisle. Miss Meisle, who has sung in opera and concert throughout her own country, was to have made her début at the Metropolitan on Saturday night, but as Rose Bampton was indisposed Miss Meisle's initial appearance was set forward two evenings. In the rôle of Amneris, the singer registered a brilliant success. Free from the nervousness that artists as a rule bring to these occasions, Miss Meisle was in full possession of her dramatic and vocal faculties, displaying the amplitude and richness of tone and the command of histrionic line that the part demands. In range, volume and lusciousness of quality her voice measured triumphantly to an exacting standard. A broad gamut of color and nuance also characterized her tones. The enthusiasm of her hearers waxed throughout the evening until after the fourth act, she was called before the curtain seven times.

Elisabeth Rethberg gave an exquisite portrayal of the title rôle. The rest of the cast was familiar. Giovanni Martinelli, in fine voice, was the Rhadames, and Lawrence Tibbett scored again as Amonasro. Others were Messrs. Pinza, D'Angelo and Paltrinieri, and Lillian Clark as a tuneful Priestess. Ettore Panizza conducted.

DIE MEISTERSINGER, MARCH 1

The musical prejudices of the Mastersingers of medieval Nürnberg were once more put to shame in Wagner's opera which he named after these hidebound composers. Paul Althouse took the part of Walther, whose tonal innovations met with approval. Mr. Althouse sang with warmth and full cognizance of the lyric beauty of the rôle. Maria Müller was an ornamental and vocally exquisite Eva. Friedrich Schorr was a dignified and impressive Hans Sachs. Emanuel List sang and acted Pogner in exemplary fashion. Gustav Schützendorf gave his usual peerless characterization of the pompous Beckmesser. Doris Doe and Hans Clemens made much of the parts of Magdalene and Vogelgesang. Also in the cast were Arnold Gabor, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis D'Angelo, Paolo Ananian, James Wolfe, Arthur Anderson, Marek Windheim and George Cehanovsky. Artur Bodanzky conducted. The audience was one of capacity size and generous in enthusiasm.

LA SONNAMBULA, MARCH 2 (MATINEE)

The seasonal return of Bellini's famous old score was an occasion for honoring the anniversary of the composer's death centenary. A feast of coloratura was provided for a large audience, which paid especial tribute to Lily Pons in her charming impersonation of the hapless Amina. The applause reached its climax after the final curtain, when acclamations mingled with handclapping for the soprano's brilliant singing of Ah, non giunge. Indisposition caused two substitutions in the cast. Alfio Tedesco took over the rôle of Elvino and achieved some creditable singing in one of his most important assignments at the Metropolitan. Virgilio Lazzari stepped into the part of Count Rodolfo at a late hour, his veteran experience and wide acquaintance with Italian rôles serving him in good stead.

(*Continued on page 30*)

RETURNS AFTER FOUR YEARS

"ONE OF THOSE ARTISTS WHO SHOULD APPEAR MORE OFTEN IN PUBLIC.
Is in the full maturity of his powers.
Stature has grown with the years."
H. T., New York Times

"AN EXCEPTIONAL AMERICAN PIANIST IN ONE OF HIS TOO INFREQUENT RECITALS.
Could easily become a vogue,
and would deserve to be one."
Robert A. Simon, The New Yorker

"RE-ESTABLISHED MR. LOESSER IN THE HEARTS OF LOVERS OF GOOD PIANO PLAYING."
Henriette Weber, N. Y. Eve. Journal

CRITICS UNITE WITH PUBLIC IN WELCOME AND PRAISE

Town Hall Recital, February 17, 1935

ARTHUR LOESSER Pianist

Arthur Loesser is one of those artists who should appear more often in public. In the full maturity of his powers, he brings to the music he plays a fine fusion of the qualities of the virtuoso and the musician. He is a pianist who has grown and expanded with the years. The large audience responded with unstinted warmth. Mr. Loesser's sheaf of virtues encompasses a tone that can be both brilliant and limpid, a sense of proportion, clarity, due regard for indicated phrasing and tempi and intelligence and comprehension. He was in command of a wide emotional range that could body forth contrasting musical values, from the crystalline art of Scarlatti, the delicacy and lyricism of Mozart, through the colors and nuances of Debussy.
H. T., N. Y. Times

An afternoon of versatile and finely matured piano playing was that achieved by Arthur Loesser yesterday. He can rarely have played with so commanding an artistry. The mark of his excellence was the manner in which he passes from Scarlatti to Haydn, to Mozart, Brahms and Debussy, extracting from each the essence of their thought, placing it clearly before his listeners. Indicative of Mr. Loesser's awareness of style and content were the variations in tone, dynamics and pace that he adapted, with splendid resiliency, to the needs of the moment. A large audience was properly enthusiastic.
I. K., New York Sun

Arthur Loesser, well known as a concert pianist, played yesterday. His interpretative musicianship and thorough technical mastery were thoroughly in evidence; throughout the recital, there was notable clarity of outline and detail, an understanding of various moods of the compositions offered. He revealed fine points of dynamic shading, discreet changes of pace, and lucidity of the general musical medium. Mr. Loesser throughout the afternoon reaped warm applause.
F. D. P., New York Herald-Tribune

One of the recognized pianists of our town, gave a recital yesterday. His serious and expertly fashioned qualities came to light in representative opuses from older and modern schools. Loesser has admirable solidity and balance, and shines also through refined feeling and fluent execution. The hearers gave loud and long approbation to the excellent recitalist.
Leonard Liebling, N. Y. American

Played with charm and clarity, and informed the Scarlatti sonatas with a rhythmic vitality.
Samuel Chotzinoff, N. Y. Post

A sense of style and an intellectual approach that gave distinction to all of his interpretations.
W. S., Brooklyn Eagle

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The AMERICAN BALLET

GEORGE BALANCHINE
Maître de Ballet

EDWARD M. M. WARBURG
Director

"The most frenzied applause I have heard in the theatre this season." Samuel Chotzinoff, New York Post

●

"The technical foundation of the group is excellent and its usefulness and verve are completely disarming."
John Martin, New York Times

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"Cheers and bravos of delight."
Henrietta Weber, New York Journal

●

"A bewildering success. An amazing audience. A new public for a new art, and quite mad about it. Altogether, quite an affair—the birth of the American ballet. An amazing success."
Burns Mantle, New York Daily News

●

"It was skilfully designed choreography in its pictorial effect. The joy of the audience was unbounded."
Pitts Sanborn, New York World-Telegram

"Audience drowned out its own applause with its cheers."
New York Herald Tribune

●

"It was an audience willing—nay, eager—to burst into applause at the execution of every arabesque. More than deserved the ovation it received." New York American

●

"The grouping and the dancing had pictorial value and the enthusiasm of the young dancers was infectious. A distinctly American ballet, which provides dance entertainment of great variety and marked character, and which can become a school for native dancers."
New York Sun

●

"A momentous event in American dance history. Outbursts of applause, prolonged curtain calls, shouts of bravo. Exciting. Spectacular. Stage spectacle such as I have never seen in a dance performance."
Brooklyn Eagle

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ALEXANDER MEROVITCH, President
MUSICAL ART MANAGEMENT CORPORATION
30 Rockefeller Plaza New York City

NEW YORK CONCERTS

FEBRUARY 25

Dusolina Giannini A program almost wholly of Lieder was offered by Dusolina Giannini for her first New York appearance of the season in Carnegie Hall, before a large and devoted audience. The American soprano, garbed strikingly in wine-colored robe, brought lofty art and serious interpretative method to a taxing program, sung exclusively in the German tongue. The first group included two of Bach's secular airs, Schäfe können sicher weiden from the Birthday Cantata, sung with Quinto Maganini and Gerald Rudy as assisting flutists in the obbligato to this delightful pastorale, and an excerpt from the "Coffee" Cantata, in which the first-named flutist participated.

The remainder of the list was devoted to Schubert, Brahms and Wolf, including a wide range of mood and musical content. Miss Giannini was particularly successful in establishing the atmosphere of such poignant and deeply-felt songs as Wolf's Und willst du deinen Liebsten sterben sehen. Of the Brahms numbers, the affecting O wisst ich doch den Weg zurück, with its musings on forgotten memories of childhood, scored with listeners especially strongly. There were also skilled vocal coloring and gracious realization of the lighter moods in Schubert's Fischerweise and Musensohn. The soprano's rich-toned and magnificent dramatic voice revealed particular charm in the mezzo range and in caressing pianissimo singing. She was enthusiastically applauded, repeatedly recalled and induced to add extras. The accompaniments of Arpad Sandor were models of intelligent musicianship.

David Barnett The first public demonstration of the Enharmonic Pianoforte Keyboard was given by David Barnett, its inventor, in a piano recital at Town Hall. Eminent musicians and teachers and many students and music-lovers have attended private showings of the new design of keyboard at Steinway Hall, at the Juilliard Graduate School, at Teachers' College of Columbia University and at New York University. The purpose of the Enharmonic Keyboard is purely to facilitate technic, not to alter the tonal proclivities of the piano. The new keyboard is on three levels instead of the two of the present keyboard. The keys are all of the same size and shape, black and white alike, and so arranged as to give a scale of C major on the first level, C sharp on the second and D on the third. Advantages claimed for the new design include the ability to play all scales and arpeggios with the same fingering, to facilitate transposition, the reducing of the number of passages of the thumb under the other fingers, and making possible new tonal combinations. Existing music of the pianoforte does not need to be changed in order to be played on the new keyboard.

In his demonstration program Mr. Barnett chose three preludes and fugues from The Well-Tempered Clavichord of Bach, four Chopin études and the Feux Follets of Liszt, a Beethoven sonata, three Debussy preludes, and pieces of Rubin Goldmark, Howard Brockway, Douglas Moore and Marion Bauer.

Mr. Barnett effectively set forth the advantages of his innovations by the ease and flow of his performances. The recital, although primarily for the purpose of displaying the new keyboard, also served to renew the impression of excellent musicianship and sound pianism which Mr. Barnett's past appearances have created. The audience gave every evidence of interest in his invention and enthusiasm for his own artistry.

Karl Andrist A little known sonata in A major by Luigi Borghi was the interesting opening number in the recital given by Karl Andrist, violinist, in the Barbizon-Plaza Concert Hall. This quaint piece of eighteenth century music revealed sprightly charms and melodiousness as performed by the artist. Slightly affected by nervousness at the outset, Mr. Andrist nevertheless showed innate musicianship and poetic comprehension in Franck's sonata in A major, which with his excellent piano collaborator, Theodore Saidenberg, he brought to a moving and thoughtful presentation. The colorful Symphonie Espagnole of Lalo gave opportunity for greater virtuosity and fire, and brought evidence of the violinist's pleasing tone qualities and firm grasp of technic. The final group included works of Lili Boulanger, Tansman, Debussy and Chabrier-Loeffler, played with *brio* and eliciting a warm response from a large audience. The performer was recalled and added several encores. Mr. Saidenberg's accompaniments were skilled and effective.

FEBRUARY 26

Diaz Tuesday Afternoons The season's final program in the Diaz Tuesday Afternoon series brought an audience that taxed the capacity of the ballroom of the Waldorf-Astoria. Heading the list of artists was Rosa Ponselle, soprano of the Metropolitan Opera, who appeared in three groups, the first including Schubert's Der Erlkönig, and Sagesse, a song by the Metropolitan's new conductor, Ettore Panizza. She also sang two arias, Divinites du Styx from Gluck's Alceste and the Habanera from Carmen. Songs in English comprised her final offerings, composers represented being Arensky, Ernest Charles, Spross, Sadero and La Forge. The soprano, a regal figure in cloth of gold and green velvet, held her audience spellbound from her first note. Her big, radiant voice and the power and taste of her interpretations won her storms of applause.

Elvin Schmitt, pianist, made his New York début, playing pieces by Dohnanyi, Griffis and Gabrilowitsch, two Chopin études and a Liszt excerpt. He is a young man of talent. Technically sure, he is colorful and vital in expression. His hearers showed warm appreciation of his gifts.

A third artist was Marie Caslova, violinist, who bowed to cordial plaudits for her playing of items by Albeniz-Spalding, Dvorak-Kreisler and Kreisler. The competent accompanists were Pietro Cimara for Miss Ponselle and Andre Benoist for Miss Caslova. Two dramatic interludes were provided by Nanette Gude Bayne and Curtis Cooksey, who were heard in effective performances of the balcony scene from Romeo and Juliet and the murder and sleep walking scenes from Macbeth.

Albert Spalding The usual capacity audience was on hand for the Carnegie Hall recital of Albert Spalding. The native artist deservedly ranks as one of the leading violinists in both merit and popularity. His program on this occasion included a considerable representation of serious music of larger scope. The first half was devoted to Beethoven's Romance in G major; a little known Allegro by Padre Martini, edited by Samuel Endicott; the Bach sonata in E major for piano and violin, and the César Franck sonata. The Spalding tone was revealed at its smoothest and most ennobling in the slow movements of the Bach sonata, which were models of clarity and warm grace. The Franck sonata also had a performance of lofty musicianship, with Andre Benoist contributing his usual helpful collaboration at the piano. The Martini number, quaintly tuneful and ingratiating, was a delectable item if not one of great importance.

In the second half of the concert, Spalding programmed some of the more virtuosic short pieces, achieving some remarkable technical feats in Ravel's gypsy fantasy, Tzigane, and the Caprice No. 24 of Paganini. The purely showy type of thing does not bring out the best elements of his art, however; it was in such atmospheric numbers as Ravel's Pièce en forme de Habanera, with its veiled and exotic harmonies, that his poetic qualities were choicely displayed. This number was repeated, and at the close the violinist was kept adding to a growing number of encores, with the audience surrounding the platform until the piano was closed by an attendant. Mr. Benoist's accompaniments were of high worth.

FIRST BAPTIST CHURCH CHOIR
of White Plains, N. Y.
IN ROSSINI'S
Stabat Mater
Sunday Evening, March 24
8:00 P.M.
Soloists:
HELEN WAGNER SNIFFIN, soprano
SAIDA KNOX, contralto
GEORGE RASLEY, tenor
JULIUS HUEHN, baritone
ELIZABETH B. CROSS, organist and choir director.
FIRST BAPTIST CHURCH,
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REV. CHARLES O. WRIGHT, D.D., Pastor

FEBRUARY 27

Philharmonic Orchestra Under Hans Lange's direction, the Philharmonic Orchestra concerts of February 27 and also of March 1, at Carnegie Hall, offered a program made up of R. Vaughan Williams' A London Symphony, Mozart's violin concerto in D, No. 7, and Introduction and Passacaglia, Dr. T. Tertius Noble.

Musically masterful and gifted with baton authority, Lange gave illuminative expositions and obtained fine support from his fellow symphonists, with tone and execution artistically finished.

The "London" opus has had previous hearings in New York and it need only be repeated in this screed that the work is sincere, atmospheric, and well made. Its duration of forty-five minutes or so seems not too long for hearers able to enjoy music which makes consistently serious appeal and does not burn modernly "hot i' the mouth."

Dr. Noble's new work (first time in New York) also strives for no superficial effect but represents composing of weighty purpose and result. Prevailingly reflective and solidly contructed, the opus offers worthy content and workmanship.

Mishel Piastro was the Mozart soloist and invested the pages with clear articulation, authentic style, tone of engaging quality, and much liveliness and charm.

Arturo Toscanini, seated in a box, joined frequently in the applause of the audience during the evening.

FEBRUARY 28

Boston Symphony Orchestra Serge Koussevitzky made another of his welcome gestures toward American composers when he programmed Aaron Copland's first symphony, at the Thursday evening Carnegie Hall concert of the Boston Symphony Orchestra.

The work was written originally for orchestra and organ and had its New York première in 1925.

Recently the composer revised his score, omitting the organ part. The symphony has distinctive content, with pregnant themes freely and skillfully developed, in arresting harmonization of modern character. Copland has something to say and knows how to say it with becoming importance and interest.

Gustav Holst's Fugal Concerto had a local first hearing. Its title well defines the nature of the composition, an opus revealing the hand of the practised musician, but lacking the inspiration of some other creations by the lamented English composer.

As a close, the concert radiated with the feeling and fiery Koussevitzky interpretation and brilliant orchestral playing, in the Symphonie Pathétique by Tschaikowsky.

MARCH 1

Dalies Frantz and the Brahms Quartet The Criterion Morning Musicale of Friday presented Dalies Frantz, pianist, and the Brahms Quartet in the ballroom of the Plaza Hotel before a large audience. Mr. Frantz, playing three groups, presented music of Bach, Schumann, Chopin, Liszt, Prokofieff and Falla, bring to this diversified array a comprehensive technic and temperament of the requisite flexibility. This young man has become a pianist of attainments. His playing is sonorous but not heavy-handed, and the melodic or contrapuntal lines are outlined with a deft, clear touch. His gifts were hailed with enthusiasm.

The members of the Brahms Quartet are Frances Newsom and Nadine Cox, sopranos, Lydia Summers and Elinor Markey, contraltos. Byron Hughes was the excellent accompanist for this ensemble, who opened their offerings with five numbers by the composer whose name they have taken. In their other appearances they sang items by Kramer, Morley, Dvorak, Croce and traditional and folk-song arrangements. This is a blend of voices of pleasing individual quality which are combined with taste and balance. Their intonation is notable and their joint performance meritorious and musicianly. They were in bright costumes of one of the hoopskirt decades and made a delightful stage picture.

Elizabeth Wysor The large audience which filled Town Hall on Friday afternoon heard a recital by Elizabeth Wysor, contralto, a young singer of merit and attainment. Endowed with a voice of beguiling quality, Miss Wysor has developed her gifts to meet a high standard. Beginning with Peri's Invocation of Orpheus, Dido's Lament from Purcell's Dido and Aeneas and an excerpt from Handel's Admete, she established herself with her hearers as a classicist of taste and tonal command. Numbers in German of Schumann, Franz, Schubert and Wolf proved her also effective in the field of Lieder. The French style had fine exposition in songs of Debussy, Poldowski and Coquard. After the intermission, she sang items of Respighi, Cimara and Tosti, and English translations of Russian songs by Tschaikowsky, Gretchaninoff and Rachmaninoff. Miss Wysor enhances her artistic performance with a graceful and charming appearance. Among those in attendance at this recital was Margaret Matzenauer, teacher of the young singer.

Abram Chasins An arresting Carnegie Hall evening piano recital was that of Abram Chasins, American pianist-composer. An unusually large audience was on hand to listen to a program which comprised Mozart's Fantasia, Godowsky's transcription of Bach's C major cello suite, Ravel's sonatine, several Chopin numbers (Fantasia, A flat ballade, etc.) and Chasins' Fairy Tale, and five preludes.

Chasins' qualities as a pianist are familiar, and consist of interpretative variety, excellent finger technic and tasteful nuances in tone. However, there were a new musical solidity and breadth at this recital and an intensification of authority. Chasins may be said to have reached high stature as an artist, with further development always in prospect, for he is a serious student and incessant seeker after that ultimate for which true interpreters say they never cease to strive.

Chasins functioned with particular impressiveness in the tremendous Godowsky opus, of which five sections (it has eight in all) were delivered. The master has made a remarkable work of this Bach remodelling, with reverent emphasis of the beauty of the original and contrapuntal additions of infinite ingenuity and attractiveness. It is a Godowsky *magnum opus* and had its première on this occasion.

Chasins won round after round of applause for all his presentations, and one of his most pleasurable recollections of the recital will be that of Godowsky and Josef Hofmann remained in attendance until the last of the encores.

American Ballet At the Adelphi Theatre, a new enterprise called American Ballet, trained by Georges Balanchine (one time member of Diaghileff's organization) and directed by Edward M. M. Warburg, began its initial activities, encouraged and applauded by a large audience.

The purpose of the undertaking is to foster and develop a school of ballet which shall be based on American taste, requirements, technic, style, and dancing talent. As revealed at the première, the foreign influence is still dominant but that need not preclude the ultimate complete realization of the project.

The first performance disclosed an impressive measure of achievement and even larger possibilities. Messrs. Balanchine and Warburg have done their work well and succeeded in marshalling some excellent forces and laying the foundation for a worth while repertoire.

Old and new ballet styles were demonstrated, in idealized as well as satirical treatment. The program began with a production called Serenade, music by Tschaikowsky. The young dancers showed skill and a degree of vitality and eagerness which were most welcome.

(*Continued on page* 18)

GORODNITZKI
"Gorodnitzki has achieved a place of distinction among contemporary pianists." *Winthrop Sargent, Brooklyn Daily Eagle, Feb. 7, 1935.*
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BEVERIDGE WEBSTER

AMERICAN PIANIST

Unanimously Acclaimed by Critics in Recital and with Orchestra

"The newcomer's ability is of a very high order indeed"

"Mr. Webster is a true virtuoso"

"His is an extraordinary pianistic aptitude"

"Here is piano playing of youthful zest and fire"

"An outstanding piano personality"

"Sensitive artistry and uncommon musicianship"

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NEW YORK PHILHARMONIC-SYMPHONY

"Without further ado, it may be said that Beveridge Webster's performance yesterday was one that provided deep artistic satisfaction and downright thrills . . . the piano experts recognized him as a player . . . extremely important . . . His tone is of uncommon richness and vitality. Here is piano-playing of youthful zest and fire."
New York American

"The concerto . . . offers in a number of places an opportunity for revealing the art of the colorist and tone poet. Mr. Webster did all asked of him. The audience accorded a truly enthusiastic reception."
New York Times

MacDowell D Minor Concerto

"A wide and finely graduated dynamic range, a richly sonorous fortissimo, and a prodigious finger technique. Excellent musicianship, a sure feeling for design, an evident instinct for sheer beauty of sound, a rare poise and authority . . . the audience recalled Mr. Webster again and again with resounding and insistent applause."
New York World-Telegram

"Mr. Webster played the MacDowell concerto brilliantly, making of it such an impressive medium for his Philharmonic introduction that it brought him an ovation."
New York Evening Journal

"Played brilliantly . . . he triumphed successfully and won for himself the acclaim of the audience . . . an artist with an excellent command over the piano. His technique is solid and ample, his tone brilliant. He has at his disposal unlimited power, which he uses with admirable discretion."
New York Post

"He possesses a dynamic scale nicely differentiated, and the piano tone he produces has both depth and resonance."
New York Sun

"Mr. Webster played it with the requisite virtuosity; he has a brilliant technique and ample strength to vie with an orchestra."
New York Herald-Tribune

PHILADELPHIA ORCHESTRA

Tschaikovsky Concerto

"Great brilliancy of style and a remarkable fluent technique—smooth and exceedingly clear over tremendous speed."
Evening Public Ledger, Dec. 3, 1934

"Sensitive artistry and uncommon musicianship. Played brilliantly with a remarkable command of dynamics."
Evening Bulletin, Dec. 3, 1934

ST. LOUIS SYMPHONY

Schumann Concerto

"Unmistakable signs of delicate musical sensibilities and thorough-going technical control. His tone quality was consistently beautiful, his phrases gracefully curved, his rhythmic patterns were clear and propulsive."
St. Louis Post-Dispatch, Dec. 29, 1934

"There is a silken smoothness to his tone—he is a master of fingering, everything is clean cut—so clear cut that it becomes almost the equivalent for a collar ad. One never loses sight of the poetic endowment of this young virtuoso."
Globe-Democrat, Dec. 29, 1934

PITTSBURGH SYMPHONY

Brahms B Flat Major Concerto

"An outstanding piano personality. He returned to achieve a personal and artistic triumph, conspicuous performance . . . superior virtuosity, a highlight of the local music season. Vast beauty with maturity of style, interpretative skill and fluent digitation that mounted Olympian heights."
Pittsburgh Press, Nov. 26, 1934

HOLDS AUDIENCE RAPT IN FIRST APPEARANCE

"The biggest artistic surprise since Menuhin. Combines strength and elegance . . . refined . . . has variety, freshness, clarity, fire and poise."
Pittsburgh Post-Gazette, Nov. 26, 1934

RICHMOND SYMPHONY

Liszt A Major Concerto

"A pianist of many interesting qualities. . . . His playing is brilliant, intelligent, controlled to an extraordinary degree. The delicacy, the almost fairy lightness and speed of his passage work was incomparable and his bravura of great power and depth."
Richmond News-Leader, Nov. 20, 1934

IN NEW YORK RECITAL

"Mr. Webster's pianistic capacities were persuasively revealed. His tone is one of consistently musical texture throughout the dynamic gamut from pianissimo to fortissimo. He never demands more from his instrument than it can give without damage to its esthetic limitations. His technique was fully equal to the great demands frequently made upon it."
N. Y. Herald-Tribune, Dec. 1, 1934

". . . the newcomer's ability is, as he proved many times last evening, ability of a very high order indeed. Mr. Webster revealed the full brightness and surety of his technique and of his tone."
N. Y. Eve. Post, Dec. 1, 1934

"The concerto developed into a regular ovation, with cheers and bravos, and an excited crowd mobbing the foot of the stage at the close of his arduous program. Mr. Webster is a true virtuoso . . . he was brilliant . . . captivating."
N. Y. Eve. Journal, Dec. 1, 1934

"Saliently Mr. Webster enforced the impression that his is an extraordinary pianistic aptitude. An uncommonly resonant tone that is susceptible to a wide-spanned dynamic arch, a leveling technical proficiency and an apt sense of nuance are all his."
N. Y. Sun, Dec. 1, 1934

". . . he faced an audience that expected great things of him on the strength of his single and sensational performance here as soloist with the Philharmonic-Symphony Orchestra. It was soon evident that Mr. Webster made good his promise . . . a shower of bright, ringing and cleanly turned notes . . . played tenderly, restrainedly, as if fearful of disturbing its wistful elegance."
N. Y. World-Telegram, Dec. 1, 1934

In America October to February 1, 1935-1936

ALEXANDER MEROVITCH, *President*

MUSICAL ART MANAGEMENT CORPORATION

TELEPHONE: COLUMBUS 5-6366 30 Rockefeller Plaza, New York CABLE ADDRESS: MUART, NEW YORK

New York Concerts

(*Continued from page* 16)

In Alma Mater (book by Edward M. Warburg and music by Kay Swift) the football and other athletic "heroes" of our collegiate institutions came in for some keen and highly amusing ridicule. The music showed invention, resource, and *esprit*, in method along the lines of Stravinsky and Prokofieff. William Dollar stood out in this sketch as a dancer of variety, fancy, and agile execution.

Errante (with music of Schubert's Wanderer Fantasy) brought forward Tamara Given, William Laskey, and William Dollar, who gave exhibitions that compared favorably with those of some of their veteran terpsichorean colleagues.

Perhaps the best number of the program was the final one, Reminiscence, utilizing music by Godard. The company showed excellent ensemble and the featured guest soloist, Paul Haakon, covered himself with glory. Youthful Leyda Anchutina also won rousing success.

All Balanchine's conceptions are those of an artist and he knows how to bring them to effective realization.

The *décors* had suggestive purpose and striking effect, and the costumes by John Held, Jr., made colorful appeal.

A small orchestra gave solid rhythmic and poetical support under the able Sandor Harmati.

The American Ballet, sponsored by the Musical Art Management Corporation, has made a splendid beginning. Here's luck for the future!

Caroline Chew Said to be the only Chinese woman dancer in America, Caroline Chew appeared in a program of Oriental and modern dances at Town Hall, with Pasquin Bradfield at the piano. The dainty young artist was born in San Francisco and educated in America; and has performed for the past three years on the Pacific Coast. Hers is a striking personality, and coupled with her comeliness and charm of manner she was an interesting figure. She danced before a large audience who recognized her ability and talent, receiving her with enthusiasm. The list included dances on Chinese, Cambodian, Javanese, Japanese and Indian themes, as well as compositions to Western music by Gershwin, De Koven, Debussy, Milhaud, Crist and Strickland and one without accompaniment of any kind. In her Oriental numbers she was seen in authentic costumes, and her presentations were representative of traditional Chinese melodies and rhythms with all their old-world glamor and magnificence.

MARCH 2

Boston Symphony Orchestra Serge Koussevitzky gave another of his fascinating programs at the Saturday matinee of the Boston Symphony Orchestra in Carnegie Hall.

He opened with the D major concerto for orchestra by C. P. E. Bach, in the Maximilian Steinberg arrangement. Then there was the new (first time in New York) Concerto Lirico, for cello and orchestra, by Nicolai Berezowsky; and the concert closed with Strauss' Don Quixote.

The second son of Father Bach was a gifted composer in his own right and deserves more frequent hearings these days. The D major concerto is a work with sprightly content, gay and lightly sentimental by turns. Koussevitzky and his players touched it with a light hand, and gave an outstandingly delicate and atmospheric performance.

Berezowsky's concerto had the assistance of the masterful Gregor Piatigorsky, who demonstrated all his unsurpassable virtuosity, responsive musicianship, and graces of technic and tone. The one-movement composition is a sensitive and admirably factured piece of music, with much solo melody justifying its "Lirico" title. The orchestration is characteristic and clear. The harmonies have modern flavoring and yet make for euphony. The audience liked the opus as much as the performer, and both he and the composer were justified in accepting the many recalls.

Strauss' Don Quixote gave Piatigorsky further chance to register with his finished and suggestive art. The great tone poem remains one of the most compelling examples of descriptiveness and eloquent pathos in the entire literature of the orchestra. Koussevitzky did a titanic interpretation and the orchestra rose to the top of its superfine abilities. Prolonged ovations followed.

Philharmonic Orchestra For the concerts of Saturday evening and Sunday afternoon at Carnegie Hall, the Philharmonic Orchestra was conducted by Hans Lange, who repeated the London Symphony (heard Thursday and Friday) by R. Vaughan William, and devoted the balance of the program to works by Bach, in celebration of that master's 250th birthday, March 21, 1685.

The conductor gave a virile and clarified reading of the Brandenburg (string) Concerto, No. 3, G major. Remo Bolognini did some musicianly, stylistic, and smoothly executed playing in the G minor violin concerto. The final numbers were orchestrated chorale-preludes by Walter Damrosch (Eine feste Burg ist Unser Gott) and Eliot Wheaton (Erbarm Dich Mein, O Herre Gott, and Aus tiefer Noth schrei ich zu Dir).

The Damrosch transcription intensified all the magnificent breadth and jubilance of the original. Mr. Wheaton has reflected the true Bach spirit and the full beauty of his melodic material. The orchestration shows uncommon skill and richness.

Much enthusiasm rewarded the conductor for his appealing program and its fine realization.

Sidney Sukoenig Sidney Sukoenig, pianist, presented a program on Sunday afternoon at Town Hall in which there were three arrangements. One of them, In the Village, by Ippolitoff-Ivanoff, was dedicated to him by the transcriber, Juan Nazarian. The others were by Respighi and Bartok, of numbers by Galiki and Frescobaldi respectively. Sonatas by Scarlatti, Beethoven (op. 31, No. 2) and Chopin (op. 58) and pieces by Debussy, Rachmaninoff and Infante completed his list. In the Beethoven sonata he chose to ignore two repetitions and made two prolonged pauses before the reentry of the main theme, which was unorthodox and somewhat affected. But his readings of this sonata, the Chopin work and Debussy's Reflets dans l'eau were highly interesting, musicianly and colorful. Mr. Sukoenig's technical equipment is such as to enable him to play with ease the most exacting works of the virtuoso calibre. A large audience recalled him repeatedly.

Feodor Chaliapin That veteran artist, Feodor Chaliapin, faced a huge audience at his Carnegie Hall recital of Sunday evening, and of course he was lionized like the conquering hero he has always been.

Chaliapin looks well and his towering figure and glamorous personality shone with all their old-time picturesqueness.

In voice, the Russian basso showed excellent estate. His tones are still full and round and glinted with color and feeling. His interpretations have lost none of their keen dramatic qualities and pictorial power. They are presented in the grand manner and showmanship of the typical Chaliapin kind is always in evidence. The listeners are given as much for the eye as they enjoy through the ear.

Chaliapin continues his informal manner, selecting each number spontaneously from a long printed list, and announcing it just before its performance. He did many of his established favorites: Leporello's aria from Don Giovanni, Moussorgsky's Song of the Flea and Trepak, Dargomijsky's The Government Clerk, Rachmaninoff's Fate, Konchak's song from Prince Igor, Glinka's Midnight Review, Don Basilio's aria from Barber of Seville, folk-songs, and other numbers. Ivan Basilevsky accompanied and played some piano solos acceptably.

The auditors gave Chaliapin endless ovations and a general air of festivity reigned.

Oskar Shumsky In his second New York recital, Oskar Shumsky, seventeen-year-old violinist from Philadelphia, gave Town Hall listeners an example of serious artistic purpose and well-grounded technical gifts. The young artist played the Strauss sonata in E flat, op. 18; Eugene Ysaye's sonata for unaccompanied violin, op. 27, No. 3; the Vieuxtemps concerto in A minor, and briefer works by Debussy, Elgar, Kreisler and Wieniawski. Mr. Shumsky, who had appeared as soloist several times in the children's concerts of the New York Philharmonic Orchestra several years ago, has gained much in platform assurance, ease of performing style and musical conception of his works. The tone which he revealed was of good size and agreeable quality, and his fingering and bowing showed a high degree of dexterity and technical skill. His endowments were such as to indicate that his future activities will be of worthy quality and scope. Vladimir Sokoloff was an efficient accompanist. The audience was warm in its recognition of the artist and called for encores.

Other Concerts

Musical Art Quartet, Town Hall, February 26, evening.

Juilliard School Holds Two Concerts

The auditorium of the Juilliard School of Music was thronged on March 1 to hear a program by members of the graduate school. The first number was Mozart's symphony concerto in E flat for violin and viola, with Harry Friedman and Bernard Robbins, soloists, and Francis Buebendorf, conductor. The work was presented in musicianly style, laurels being due the featured players for finish and surety of performance, and to Mr. Buebendorf for his masterful handling of the combined forces. Rosalyn Tureck took the piano part in the Beethoven concerto in B flat for piano, and William Liberman assumed the baton. Miss Tureck has a flowing tone, ranging from delicacy to sonority, and exhibited depth of understanding. Mr. Liberman was a deft and commanding conductor. In the Poeme for violin (Chausson), Marjorie Fulton was the assisting artist to the orchestra, over which Osbourne McConathy presided. All the elements of this projection were balanced, sure and smooth, with credit due to Miss Fulton, a talented player, and to Mr. McConathy. The final offering was the Strauss Burleske for piano, with Catherine Carver as the protagonist, Edgar Schenkman, the conductor. The irony and subtlety of the score had able exposition, both Miss Carver and Mr. Schenkman possessing the necessary maturity of style and expressive insight. The audience applauded heartily throughout the evening.

The second concert of the orchestra of the Juilliard School of Music conducted by members of the conducting class of the Graduate School occurred on March 2 in the concert hall. It brought four leaders and as many soloists. Chaminade's concertino for flute had Frederick Wilkins giving a masterly solo performance and Max Weinstein directing a well informed reading of the score. Henry Aaron revealed real conductorial ability and ripe musicianship when he mounted the podium for the presentation of the Mendelssohn concerto for violin. Philip Williams was the adept soloist, and both were received with acclamation. Following intermission Eleanor Aller was heard to advantage in Variations Symphoniques for cello (Boëllmann), with Milton Forstat leading the orchestra expertly. The finale of the program brought the apex of achievement and enthusiastic applause. It was then that Jack Abram, pianist, unfolded a finely conceived and tastefully projected interpretation of the Rachmaninoff concerto in C minor. The performance far transcended the usual student playing. Arthur Plettner guided the orchestra in a nicely restrained accompaniment for Mr. Abram. M. L. S.

Schipa Sings with General Motors Orchestra under Baton of Ormandy

The General Motors Symphony Orchestra on March 3 was under the guest direction of Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, and had Tito Schipa, tenor of the Metropolitan Opera, as a fêted soloist.

Ormandy opened the list with Wagner's Flying Dutchman overture, which had a dramatic portrayal of full and opulent tone, and effective contrasts. Schipa sang Ossian's Song from Werther by Massenet and Una furtiva lagrima from Donizetti's L'Elisir d'Amore, showing the familiar mastery of vocal technic and exquisite use of mezza-voce in his highly romantic interpretations. Ravel's Alborado del Gracioso demonstrated Mr. Ormandy's accomplishments as a master of rhythm, impressionistic tone color and subtle character portrayal. Georg Schumann's animated Dance of the Nymphs and Satyra provided an agreeable if not highly original interlude before the tenor's second brace of numbers, by Renato Bellini, Ernest Charles and Valente. Here Schipa's dashing vocal *brio*, tonal skill and likable personality completely won his auditors and he was repeatedly recalled and applauded to the echo. The concluding number was Enesco's Roumanian Rhapsody No. 1, the atmospheric folk measures of which provided a brilliant finale to the concert. R. K.

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GARBOUSOVA

"IS NOT ONLY A GREAT CELLIST, BUT A GREAT MUSICIAN, TOO"

Philadelphia Record

SOLOIST WITH

DETROIT SYMPHONY

OSSIP GABRILOWITSCH *Conducting*

She is certainly one of the most impressive artists who ever swung a bow in Detroit during the present generation's days of concert-going. There was a tone that remained delicate, however it grew in volume; that preserved a rich, rotund loveliness throughout the whole compass of the instrument. Her short bowing was as richly toned as her long. Her very spiccato had substance. But her leisurely forthright expression of melody was the finest of all, for there she played with the utter voice of song. That is probably the secret of Miss Garbousova's magnificent performance.

Detroit News, Dec. 14, 1934

SOLOIST WITH

PHILADELPHIA ORCHESTRA

FRITZ REINER *Conducting*

Her recent New York debut spun the hardboiled press on its ear, and left it floundering in superlatives. Last night's performance of the Haydn concerto more than justified the acclaim. Miss Garbousova is not only a great cellist, but a great musician, too.

Philadelphia Record, Dec. 31, 1934

NEW YORK PRESS, DECEMBER 4, 1934

TIMES (Olin Downes)

She has a wonderful wrist and bow arm, and a left hand of the most exceptional fleetness and virtuosity. Miss Garbousova's technic is the vehicle of a contagious temperament, musicianship and taste.

The crowning fact is the distinction of her style. Not once did she exaggerate, not once did she run away with herself. In treatment of phrase, shading, play of color in a tone never coarse and never static, she showed herself the true artist and student who, to judge by the evidence, did not sit at Casal's feet in vain. The truest proof of this lies in the fact that while her playing is always virile, it remains the playing of a highly intelligent woman. It is not imitative, but authentic. She also proved that 'cello recital can be an engrossing entertainment.

AMERICAN (Leonard Liebling)

The performer achieved a presentation of striking merit, earnest, scholarly, vigorous, refined in delivery.

She is altogether an unusually gifted artist, certain in musicianship, and secure in technic. Her bowing has sweep and variety.

SUN (I. K.)

The authority in her manner was unmistakable, and the confidence thus expressed was fully substantiated by her achievements, both musical and technical. In the first respect her playing was marked by a consistent aliveness and buoyancy; in the latter aspect she displayed an easeful domination of all the problems.

WORLD-TELEGRAM (Pitts Sanborn)

Miss Garbousova is to be praised first of all for her authentic 'cello tone—pungent, incisive and brilliant. Seldom does any 'cellist evoke such a variety of color from the instrument. Miss Garbousova's command of shading, too, was as fine as her palette was diversified.

Admirable, also, was her feeling for style, and her execution had the security and ease which made her technic serve as the faithful handmaid of expression.

POST (Samuel Chotzinoff)

Miss Garbousova soon revealed that she had many reasons for her aplomb, chief of which was a very vivid musical personality. Personality is rare among musicians and the possession of it gave the new 'cellist a flying start. But in addition this artist exposed an easy and secure technique, one of the finest 'cello tones extant, a vibrant temperament and an individual manner. Surely one cannot ask for more.

HERALD-TRIBUNE (F. D. Perkins)

Her tone is of remarkable volume and breadth, while of laudable smoothness and sonority; it also has the not common asset of evenness of quality throughout its compass, and does not suffer the loss of volume and mellowness which often accompanies the performance of rapid passages featuring technical dexterity. In such music, she met its technical demands with deftness and apparent ease, giving an impression of a remarkably matured and comprehensive talent.

Her interpretation disclosed excellent taste and musicianship.

In America October 20 - February 1, 1935-1936

ALEXANDER MEROVITCH, President

MUSICAL ART MANAGEMENT CORPORATION

30 Rockefeller Plaza New York City

Chicago's Musical Calendar Holds Outstanding Concerts

Milstein Conquers as Soloist with Stock Forces—Andersen and Scionti, Lehmann and Miquelle Give Attractive Tonal Lists—Orchestral and Recital Events

CHICAGO.—The musical calendar was surcharged with musical attractions during the last week of February and an extensive report of all the concerts and recitals that took place during that period would necessitate more space than is allotted this department.

MILSTEIN IS SOLOIST WITH ORCHESTRA

Nathan Milstein was soloist at all the Chicago Symphony Orchestra concerts during the past week—February 26 and 28 and March 1. At the Tuesday afternoon concert the extraordinary Russian violinist chose to play the Dvorak concerto in A minor and at the regular Thursday-Friday series he was heard in the Brahms D major concerto. We have never heard this Dvorak work so magnificently played. This in itself is the highest tribute that can be paid the young master. Throughout the concerto Milstein kept the audience under a spell and at the conclusion there was a demonstration. The audience cared not that the house rule forbids encores; they remained seated, and although Milstein was reluctant to break the rule, after many recalls he finally consented to add an encore.

In the Brahms concerto Milstein found a better vehicle to display the full gamut of his art and he literally stunned his auditors with his amazing technic and fiery delivery. Another thunderous demonstration of approval broke from every section of the house after the first movement and at the conclusion pandemonium reigned with Stock and his men leading the applause. Again Milstein broke the no-encore rule—the audience would not be denied.

At the Tuesday concert the orchestral program consisted of Beethoven's symphony No. 8 in F major and Strauss' Thus Spake Zarathustra. Stock's reading of those works left an unforgettable imprint on the minds of the listeners. The concert as a whole was one of the most memorable of the season.

D'Indy's Wallenstein's Camp and symphony No. 2 in B flat major have never been among our favorite symphonic numbers. We have heard both compositions several times and well recall performances of them under their late composer fourteen years ago. Even though Dr. Stock's reading of both numbers was very fine and the orchestral men gave their best, they left us convinced that the composer of the operas Fervaal and L'Etranger has written better music than contained in these numbers.

STELL ANDERSEN AND SILVIO SCIONTI

Two pianists that Chicago claims as its own and who have won international attention gave their annual program of two-piano music, under the management of Bertha Ott, at the Studebaker Theatre on February 24. These artists, Stell Andersen and Silvio Scionti, must be congratulated not only for the excellence of their playing, but also for programming several works by Chicago composers—Louis Victor Saar's arrangement of the Padre Martini prelude, adagio and fugue in B minor, Sowerby's The Fisherman's Tune, and Heniot Levy's In the Fall and Ping Pong. All of these received first hearing here on this occasion and well deserved the approbation of the listeners. Inscribed on the interesting unhackneyed program were the prelude and gigue in G minor by Zipoli and the allegro in F minor by Bach, both arranged for two pianos by Andersen and Scionti. There were also Rachmaninoff's Romance, Arensky's scherzo, Casella's The Puppets, Brahms' variations on a Haydn theme and the Saint-Saëns scherzo. To dwell on the merits of these pianists would necessitate the use of many superlatives, for throughout the afternoon their playing gave unalloyed joy, since they are as well versed in the classic as in modern piano literature. If we mention only their playing of the Arensky scherzo, it is because of the fact that their treatment of this number was so perfect with respect to tone, contrast and ensemble as to set a high mark of musicianship. In these days when duo-piano recitals are again in vogue, the Andersen-Scionti team holds a prominent position.

CIVIC ORCHESTRA APPEARS

There are many musical organizations of which our metropolis is justly proud and, as we have maintained in the past and reiterate now, the Civic Orchestra well deserves inclusion in the list. At its second concert of the season the orchestra programmed the Debussy prelude to The Afternoon of a Faun, which is a test for a professional orchestra and far more for an organization made up of youngsters. The colorful reading given it by Eric DeLamarter and the poetic interpretation by the orchestra deserve more comment than we are able to give this excellent orchestra at the present time.

The soloists of the afternoon, Charles Baker, pianist, and Oscar Chausow, violinist, contributed in no small measure in making the concert praiseworthy in all respects. Added to this, we heard the first performance of Florian F. Mueller's passacaglia and fugue. Mr. Mueller, who is first oboist with the Chicago Symphony Orchestra, is an American who, at the age of sixteen began a three-year association with the Civic Music Orchestra. His training under Stock and DeLamarter has served him well, as his composition revealed the serious musician and a composer of keen erudition. Mr. Mueller conducted his own work, which, well played by the orchestra, won for its creator well deserved success.

AMERICAN CONSERVATORY SYMPHONY ORCHESTRA

We are well aware of the fact that many cities besides our own boast of student orchestras in public as well as in private schools, but this does not minimize the importance of the American Conservatory Symphony Orchestra, which can hold its own with far more eminent organizations. Heard in concert at Medinah Michigan Avenue Club on February 24 (Herbert Butler, director) the young players gave a splendid account of themselves in the Sibelius symphony No. 2 in D major. The orchestra also played well under the baton of Robert R. Metz, who won the honor of conducting at this concert, in the Mendelssohn Fingal's Cave Overture. Due to other duties we could not hear the soloists—Kate Alice Merrell, violinist, Catherine Saurer, pianist, and Lola Borchers, contralto.

LEHMANN AND MIQUELLE AT AUDITORIUM

The fifth event in the Monday night music series, which was sponsored by the Musicians' Club of Women and directed by Grace Denton, brought Lotte Lehmann and Georges Miquelle in joint recital to the Auditorium Theatre on February 25. If we are right in our contention that the public is the best critic, then Mme. Lehmann's first Chicago appearance in concert must be set down as a huge success, as we have no recollection of having heard more spontaneous and longer demonstrations than were accorded her throughout the program. We shared the opinion of the masses; Mme. Lehmann revealed herself as fine a concert singer as she is an operatic artist. Her program was made up of Lieder by Brahms, Schubert and Schumann, and it would be difficult to state which was liked the best. We could rhapsodize over Mme. Lehmann's magnificent, warm and gorgeous voice, stupendous in the low register and brilliant in the upper region; we could state that she gave as many encores as there were numbers printed on the program; but we will content ourselves with saying that hers was one of the most important events of the present season.

Georges Miquelle, French cellist of the Detroit Symphony Orchestra, also made a stir with the audience. Heard solely in his first group, which included Bach's Arioso, Haydn's Minuet and Senaille's Allegro Spiritoso, he unfolded the full gamut of his art—an ingratiating tone, facile technic and interpretative prowess that aroused the listeners to a high pitch of enthusiasm. Both artists were superbly seconded by Erno Balogh, accompanist.

MUSICAL GUILD PRESENTS YOUNG ARTISTS

The Musical Guild deserves words of praise for bringing unknown but worthy musicians to the attention of the public during the musical season. Mary Pearce Niemann, pianist, and Lucille Turner, violinist, with whom we were unacquainted until February 26, made their début in joint recital at Kimball Hall under the auspices of the Guild. Both deserve words of commendation. Mrs. Niemann showed the results of good training in the Haydn Fantasia in C, but it was in Schumann's Arabesque that she disclosed to best advantage commendable technic, delicate touch and interpretative ability. Miss Turner also revealed a solid technic and ingratiating tone in her clean-cut performance of the Bach sonata. Howard Silberer gave fine support to the violinist.

ESTELL BERNE MAKES DÉBUT

Kimball Hall held a large gathering for the début recital of Estell Berne, soprano, on February 27. Miss Berne had prepared a well balanced and interesting program, comprising songs by Handel, Caldara, Rossini, Mahler, Wolf, Szulc, Moret, Verdi, Watts and Hageman. Her stage presence endeared her to the friendly audience from the moment she stepped on the stage. The possessor of a light but well schooled voice, she delivered Poppea's aria from Handel's A Grippina with style and musicianship. Well sung also was the Alma del Core by Caldara. The recitalist was ably seconded by Helen Leefelt at the piano.

HANNA BUTLER PUPILS SING

Thelma Jansen, soprano, student of Hanna Butler, furnished the program on March 3 at the Hotel Windemere West. Ruth Loftus and Harold Hammond gave a recital for the Drama Circle on February 15 and for the North End Woman's Club on March 4. Marjorie Livingston sang for the Woman's Club of Winnetka on February 22, when she was assisted by Mrs. Adrian Cooper at the piano. All are pupils at the Hanna Butler studios.

HENRY WEBER ON STATION WGN

Henry Weber, musical director of WGN (Chicago Tribune) must be congratulated for the well arranged programs broadcast from that station since the time of his appointment. Several times during the week we listen to his programs and find them interesting. Mr. Weber must also be commended for his choice of soloists. This week we heard Saul Dorfmann, young Chicago pianist, give the first performance over the air of Mozart's Concerto Rondo. Attilio Baggiore, well-known operatic tenor, has become a radio favorite through his many appearances on WGN programs and Mr. Weber often features this tenor soloist on symphonic programs. An excellent conductor, Mr. Weber has greatly improved the WGN Orchestra since last fall.

LAKE VIEW MUSICAL SOCIETY CONCERT

The program for the February 25 concert of the Lake View Musical Society, at the Three Arts Club, enlisted the services of the following active members: Ruth Braun and Gizella Belazs, soprano; Mildred Chinlund, contralto; Renee Engel-Lidge, pianist, with Helen Leefelt, Mrs. St. Clair Carver and Anna Chinlund as accompanists.

FREE ORGAN RECITALS AT ORCHESTRA HALL

Mario Salvador, seventeen-year-old organist, played the February 25 program in the series of free organ recitals being given at Orchestra Hall under the auspices of the American Guild of Organists and the Orchestral Association. Organist and choir director of Our Lady of Pompeii Church, young Salvador began his organ playing when ten years old. His program consisted of Widor, Bach, Vierne, Bossi and Franck selections.

SAN CARLO OPERA TO RETURN APRIL 29

Supplementing its three weeks' season of opera at the Auditorium last fall, the San Carlo Opera Company will return there on April 29 for eight performances. Impresario Fortune Gallo intends in this way to inaugurate a policy of annual fall and spring engagements at the Auditorium.

MINNETTE RIGGS GREENWELL'S CYCLE SCORES

Minnette Riggs Greenwell is not only a fine accompanist and coach, but also a composer of ability. Recently we had the pleasure of hearing her song cycle in recital. It is entitled Love's Messages, a series of five musical arrangements of poems by James P. Whedon. They have been beautifully set to music by a composer who understands the voice and whose muse is facile even if not ultra-modern in idiom.

RUTH RAY'S CONCERT DATES

On February 15 Ruth Ray gave her ninth recital in Peoria, Ill., at Bradley Hall. The violinist was heard in a program under the auspices of the University of Chicago at Mandel Hall on March 8; 9, she played the Grieg G minor sonata for violin and piano with Leon Benditzky at Columbia School of Music and on the 10th, she gave a program for the Girl Scouts in Highland Park, Ill. Miss Ray is engaged for a recital at the Barrington (Ill.) Woman's Club on April 3.

AMERICAN CONSERVATORY NOTES

John Thut presented the Luther Institute Glee Club, of which he is director, in a concert of sacred music at the school hall of St. Luke's Church on February 24. Marvin Ziporyn, violin student of Walter Aschenbrenner, appeared as soloist on this occasion and was accompanied at the piano by Fern Weaver. Leo Heim, pupil of Allen Spencer, is the accompanist for the club.

Lela Hanmer, pianist, and Mary Cook, soprano, the latter studying with Karleton Hackett, appeared in joint recital before the members of the Berwyn Woman's Club on February 26.

Vera Gillette and Vincent Micari, duo-pianists, were featured in a recital at the Union League Club on March 2 and on March 8 before the Theatre Guild of Western Springs.

The Chicago Symphonic Choir, under the direction of Walter Aschenbrenner of the faculty, will sing in the presentation of the Passion According to St. Matthew by Bach at the regular concerts of the Chicago Symphony Orchestra on April 18 and 19.

Members of the Heniot Levy Club gave a musicale at the conservatory on February 24. A program of piano numbers was presented by students of Mr. Levy's studio.

RENÉ DEVRIES.

Recent Performances of Forsyth Songs

Among recent performances of Josephine Forsyth's setting of The Lord's Prayer was one at the New Year's Day Eisteddfod held in Atlantic City, N. J., under the auspices of the First Welsh Presbyterian Church. A mixed chorus sang the number in the Forsyth-Kraft arrangement for that type of performance. On December 28 Julia Peters, soprano, included The Lord's Prayer in her Christmas concert at Town Hall. January 27, the WMCA Hotel Octet of Chicago, under the direction of Jacques Homier, sang Precious Wee One, another composition of Miss Forsyth.

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New York March 9, 1935 No. 2851

All is not gold that glissandos.

A stitch in time may save an operatic catastrophe.

The diseuses that mortals fall heir to are only a chastening to fit us for higher spheres.

Maria Malibran is to emerge in an opera by Robert A. Simon (words) and Robert Russell Bennett (music). History differs as to whether the heroine died as the result of vocal over-exertion or a fall from a horse. At any rate, the creators have a wide latitude for choice.

Gatti-Casazza's current Metropolitan Opera performances of the delightful old Italian works make some of the new ones look pale and puny by comparison. The case affords another demonstration that if an opera has no melody it is destined for the limbo of obscurity.

Brahms and Wagner cycling are among the current delights of a richly fruitful musical season in New York. (By the way, the compositions at the second Brahms concert of Toscanini and the Philharmonic Orchestra were all in the key of D, major and minor.)

Portents of Spring

The entry of March, whether lion or lamb-like, usually sees the musical season hitting its highest stride. The efforts of various organizations to make this the climax of the year are then often rewarded with programs of outstanding interest. In the case of the New York Philharmonic Orchestra, the period coincides this winter with the Toscanini Brahms cycle. The Metropolitan Opera Wagner special matinees are reaching their close. New York is enjoying a series of periodic Slavic opera performances by The Art of Musical Russia, Inc. In addition there are the usual offerings of visiting orchestras, the large representation of notable virtuosi, and this season the special Bach programs, choral, orchestral and chamber music, which pay honor to the anniversary of the master. Of special interest is the Bach and Handel festival which the Juilliard School of Music will offer in two series at the end of April and beginning of May.

The prospect for spring festivals outside New York is again a rich one. The year brings the biennial convention of the National Federation of Music Clubs, which meets in Philadelphia April 23 to 30, and which includes important musical programs and discussions on widely varied topics by authorities, contests and the like. The Eastman School (Rochester, N. Y.) holds its Festival of American Music April 2 to 5. The Cincinnati Biennial Festival takes place this year under the baton of Eugene Goossens in the middle of May. These are only two of the events in a rich roster including same notable annual programs such as the Bach Choir Festival at Bethlehem, Pa., on May 17 and 18, this year honoring the anniversary of the composer. Ann Arbor, Mich., holds its yearly festival May 15 to 18. Yaddo (Saratoga, N. Y.) will again attract young modern-minded composers in June. Harrisburg, Pa.; Lindsborg, Kans., and other communities also hold festivals. Florida has been added this year to the states planning choral sessions.

The prospects are for an unusually brilliant spring of music-making. It is essential that this feature of the concert year in the United States should be maintained in all its old-time vigor. Those whose memories extend to the time when eminent artists, many of whom have now passed on, brought their gifts *en masse* to a series of notable festivals throughout the country will recall that these institutions contributed some of the major glories of American musical history in the past. The festival is a typical phenomenon of artistic life in the United States, differing from the English and Continental varieties by reason of the larger home territory from which audiences are drawn. These events in many localities contribute the chief impetus to keeping the musical spark aglow throughout the intervening months. It behooves audiences to rally to these events, which are major battles in the offensive against intellectual and artistic sloth. Help the festival managements to combat the financial and other burdens that have increased their struggle in the last few years, for theirs is a worthy work in the cause of cultural progress.

Satire in the Native Dance

The successful début of the American Ballet, an organization of native dancers trained by Georges Balanchine, the former Russian *maître de ballet*, and with an orchestra conducted by Sandor Harmati, shows that our terpsichorean talents have now come of age. To be sure, there have been many native groups and "schools" in recent seasons that showed a healthy and original vigor. But the American Ballet has revealed a refreshing intent to turn its satire not only upon the *clichés* of the classic dance but also upon the native scene. Let us hope that its production of Alma Mater, a college lampoon with costumes by John Held, Jr., and score by Kay Swift, is but the forerunner of many other keen jabs at the idiosyncrasies of the Land of the Free. What this country needs worse than a good five-cent cigar is self-criticism, and art that is neither too polite nor too pusillanimous is one of the best forms of laughing at the national foibles.

Mascagni Whitewashes Nero

Mascagni's latest opera Nerone, recently premiered at La Scala, presents a new interpretation of the chief character. The argument, freely summarized, seems to be that the bloody exploits of the monarch were mere foibles attributable to the so-called "artistic temperament," and his political lapses owing to the fact that he was really intent at the moment on an ode, or perhaps a little distracted by the gyrations of the dancers and flute-players.

It seems that two ladies (one, Acte, impels him to action, and the other, Egloge, "lulls him into profounder sleep or spurs him on to some artistic achievement") are the particular stars which guide the Caesar's fate. "Nero does not hesitate to choose the latter. Let the world crumble into ruins." This would be genuinely Byronic and grandiose if it did not happen that Nero's artistic productions were so very negligible and the welfare of his empire and its subjects somewhat worthy of consideration.

On the face of it, this theory of art betrays evidences of decadence, and no attempt to make the thing sound heroic can quite come off. And this despite the fact that "All for love and the world well lost" has touched tender hearts ere now, as witness the perennial to-do about various poets' conceptions of the nobility of Cleopatra.

But the interest in this apotheosis of one of the most abnormal characters in history will have to rest after all on its musical virtues. It is Mascagni's latest attempt to equal the success of his first opera. According to report, there were energetic ovations at the première, which was conducted by the composer himself. Twenty-seven curtain calls spelled at least a temporary triumph. These things are not new in connection with Mascagni premières, for the composer is one of the revered figures of his country.

What a long period of time stretches from the days of Cavalleria. Music has gone through many profound crises and emerged wearing a different visage. But Mascagni "remains faithful to himself." Let the hope be fervently voiced that the new opus recaptures some of the early flame of the Sicilian tragedy. One could easily spare a few Lodolettas and Amico Fritzes for a turbulent score like that of the famous operatic twin.

Omnivorous Genius

The triumphs of genius lie in using the tools ready to hand. Bach's 250th anniversary calls to mind the debt which the Father of Music owed to many lesser figures of his time and preceding decades. For, while the celebrations of the art of the great Cantor are legion throughout the musical world this year, the contributions of these worthies wake few echoes today. The name of Frescobaldi, the notable organist of St. Peter's in Rome, is still one to conjure with, but his music is heard only occasionally. That of the German organist Froberger has virtually been forgotten, but it was the music of these two once-famous virtuosi that Bach took from his brother's bookcase and copied in moonlight nights.

Then there was Pachelbel, once organist in Bach"s native town of Eisenach (too early for the budding composer to have heard him), whose skill in improvising choral variations must have provided a model for Bach's greater exploits in this field. The stories are well-known of the master's journeys on foot to hear Buxtehude play the organ at Lübeck and his visits by the same method of locomotion to sit at the feet of Reinken, noted Dutch organist, in Hamburg. (Incidentally, Bach became so enamored of Buxtehude's art that he remained away from his post as organist for three months and got in trouble with his employer on account of his zeal.)

But the lineage of Bach, as regards organ music, is an even longer one. Sweelinck founded the North German school of organ playing, and he is supposed to have been influenced by John Bull, the English musician of Elizabeth's day, who was organist of the Antwerp Cathedral. Sweelinck's pupil Scheidemann passed the tradition on to Reinken, his successor in Hamburg.

Not only Italy and (possibly) England contributed something to Bach's art; there is the important French influence. It is not fortuitous that he wrote French suites for clavier. These stemmed directly from the works of Couperin and other masters. But the clavecin suite was a slow accretion of various national dance forms, and the steps in its development are marked by the innovations of such composers as Byrd and Purcell. Though Bach probably knew nothing of Purcell's music, the formal developments of the period are reflected in the works of the French harpsichordists and various Italian violin composers, whom he undoubtedly studied with zeal.

The German chorale, deriving from Luther's reforms, contributed a major element in his art. The Italian influence is present in the concerto grosso form, which was developed by Corelli, Vivaldi and others. The aria he adapted from the opera and earlier oratorio (in turn derived from the mass and madrigal) and at length discarded for his original settings of Scriptural texts.

Percy Scholes has acutely demonstrated that the fugue, which was the glory of Bach and flourished freely only in his age, came through a long heritage from a plainsong source to the point where composers learned to write free accompaniments to a voice not in parallel motion. He then traces its lineage from John of Dunstable, Palestrina, Byrd, Gibbons and Vittoria, through such writers as Monteverdi and Purcell to Bach and Handel, whose works show the combined harmonic and contrapuntal development in its perfection.

As Dr. Scholes pithily remarks, in the case of composers, "a good deal depends on the wise choice of birth dates." Although one may not wholly agree with details, there is much justice in his theory that musicians are to a great extent dependent on the sort of materials ready to their hand. Would Bach and Handel, if born a century earlier, in 1585, "have been Peris and Caccinis and Monteverdis?" Perhaps; but one may always be allowed the privilege of a doubt.

VARIATIONS

By Leonard Liebling

In the musical world, as in other departments of the universe, many persons cling to certain stubborn beliefs no matter what weight of evidence proves them erroneous.

One such static conviction is that any one who transcribes, adapts, arranges, or paraphrases the music of another, commits a deep artistic and ethical wrong. Especially often is the accusation heard when the compositions of old masters are transferred from one medium to another.

In recent decades all clear visioned and rightly reasoning individuals concerned with such matters, have come to look upon musical transplantations as a legitimate branch of the creative art. They regard them as an integral, educational, and important part of the progressive musical movement. They object only when adaptations, transcriptions, arrangements, paraphrases, depart from the text and spirit of the originals, or when the versions are unmusical or bungled in workmanship.

Objectors to the remodelling activities are properly silenced these days with the reminder that the practise was a regular one with the exalted Bach. He rewrote any number of works by his predecessors and contemporaries. In the face of that fact it is difficult to understand why croakers still continue their plaints against the transcribers who followed Bach's example. Was he "unethical" too?

Soon you will read an article in the Musical Courier by Arthur Hartmann, treating of transcriptions for violin, and their purpose and effect.

Piano transcriptions occupy an even more vital place in the musical movement, owing to the greater scope of the instrument, harmonically, contrapuntally, and "orchestrally."

I fell to thinking about that, when I heard Abram Chasins do the première at his recital last week, of the monumental transcription which Leopold Godowsky has made of the Bach C major suite for unaccompanied cello. It is a magnificent piece of work, one of the proudest recent additions to the literature of the piano. Several of Godowsky's eminent colleagues expressed their opinion to me that the opus sounds as though Bach himself might have originally conceived it in the version carried out by Godowsky.

I cannot begin to tell about the marvels in this Bach-Godowsky masterpiece; its faithful retention of melodic line and contours, and the wealth of "Bachian" counterpoint and harmonies which embellish and enrich the lovely themes. Nothing greater has been done in the whole art of piano transcription. Abram Chasins played five of the eight movements and with exceptional charm and keyboard command.

Piano transcriptions have done invaluable service in gaining recognition for great compositions. Starting with Bach's pioneering in that field, one can trace the same influence through the labors of his successors. It is certain that they have been of inestimable effect in popularizing Bach himself. One has only to remember what was accomplished by piano and orchestral transcriptions in making the world familiar with his organ works and the immortal choral-preludes. Let us recall only the devoted contributions of Liszt, Abert, Busoni, Brahms, Siloti, Stokowski, Tausig, d'Albert, Bauer, Schönberg—to say nothing of Godowsky and others.

Liszt's piano transcriptions of the Schubert songs first brought those treasured lyrics to general attention and created public desire to hear them vocalized. The Liszt transcriptions of all nine Beethoven symphonies are unique of their kind. Brahms' Paganini Variations keep that composer's fame alive while most of his violin works are slowly fading from the concert repertoire. And similar help comes from Schumann with his piano versions of some of the Paganini Caprices. The waltzes of Johann Strauss would never have found place at piano recitals were it not for the transcriptions of Tausig, Schulz-Evler, Rosenthal, Godowsky, Grünfeld.

Let us give full due to the piano and orchestral transcribers, of whose examples I have mentioned only a few. The pedants who consider them an inferior and harmful musical manifestation, are sniffling Beckmessers and parochial jassacks.

* * *

The attached letter is from a serious musical thinker:

Iowa State College, Ames, Ia., Feb. 18, 1935.

Dear Variations:

A short time ago I read an advertisement of a certain movie company asking for suggestions for pictures. Having just finished Mr. Howard's America's Troubadour, Stephen Foster, I at once wrote the company that in my opinion here was material for a fine drama with music. A letter came back saying that they had considered the subject but had concluded that it did not contain enough drama, and, what do you think, that the music HAD BEEN PLAYED TOO MUCH!

I note that in an editorial in the Musical Courier of last week you mention that the Foster story would provide good material for an opera. I believe you are right and I am surprised that our librettists have not used this story or some others of strictly American setting. For instance, the Hamilton-Burr feud would make good opera. In later life take the case of George Gould and his two contemporaneous families. Then, for the *grisette* side of life, what is the matter with Nan Patterson, or Evelyn Nesbit?

But, for the production of good American opera two things are absolutely essential: A good sense of drama in the librettist and a better sense of the theatrical in the composer. Add to that an understanding by both librettist and composer that, philosophically, the individual is a mere atom of insignificant importance in the cosmos, yet the centre of his own world in which he is magnified to giant proportions in a world of pygmies, and you might have the basis of American opera.

Very truly yours,
OSCAR HATCH HAWLEY.

Mr. Hawley makes some striking points of useful suggestion to our American composers and librettists.

Sad to state, we have not had one first-class operatic libretto in the native works so far produced at the Metropolitan. Perhaps that is the reason, too, why we have not had one first-class opera by our home composers. The best libretto of the lot was William J. Henderson's adaptation of Rostand's Cyrano de Bergerac, for which Walter Damrosch wrote the music. Brian Hooker's Mona libretto and Edna St. Vincent Millay's for The King's Henchman were the most literary of the books.

A merely "literary" libretto is anti-opera. Examine all the libretti of the standard operas, and be convinced.

The requirements for an effective libretto have been set forth and discussed too often to be gone into again at this moment.

Certainly American history, and the American scene of today offer a wide field for the writers of librettos. What those subjects are, it is not the province of this article to suggest. A writer unable to find them has not the proper nose and imagination to be a librettist.

I have never failed to wonder why American operatic librettists are so shy of American material when so much of it is presented successfully by our American novelists. In their publications of this century, several ideal operatic librettos lie buried.

Let us utilize such living and original stuff. It might inspire living and original music in our American operas.

* * *

An amusing story concerns Louis Bachmann, violinist, and two of his fiddling colleagues whom we may call XA. and XB.

Bachmann and XA. were taking a leisurely walk on Fifty-seventh Street, when the latter suddenly looked at his watch and exclaimed excitedly: "Good heavens, I wish to hear XB. on the radio and he's broadcasting in fifteen minutes. I'll have to jump into a taxi and leave you. Please excuse me."

"Look here," replied Bachmann, "if, God forbid, XB. should play well, you will have wasted your time and taxi fare."

* * *

Another violin anecdote deals with the sonata recital given recently at Town Hall by Bronislaw Huberman and Artur Schnabel. Toscanini, friend of both artists, had box seats and in spite of two other engagements dropped in at the concert with his secretary to hear the first sonata, Brahms' opus 108. After the finish of the number, the conductor said to his secretary: "I've decided to stay for the Beethoven sonata (opus 96). Telephone and call off my first appointment. It isn't important, anyway." No sooner was Beethoven concluded, when the *maestro* made the further request: "I'm sorry to trouble you again, but will you 'phone once more and postpone my other engagement until tomorrow? I shall remain to hear the Mozart B flat sonata."

Toscanini told the tale himself and added with mock pathos: "I suppose it's hopeless with me. Once a musician, always a musician. *Basta!*"

* * *

There is no doing anything with Horace Johnson, managing editor of the Musical Courier, whose orchestral composition, Imagery, was performed successfully by the Peoples Symphony Orchestra in Boston last Sunday afternoon, under the direction of Fabien Sevitzky.

"How did things go?" I asked Horace.

"Well, I went to Boston by boat," he answered.

"I mean, how did the audience take your composition?"

"They didn't take it; I brought it back with me."

"Was there much applause?"

"Mrs. Johnson almost split her hands."

"Bach's 250th birthday is being celebrated. I hope that the world will remember you that long."

"Well, Bach was a good composer, too," replied Horace quietly, as he went on cutting out commas in the local correspondence.

* * *

At the American Ballet première last week I heard two youths wax enthusiastic in the lobby during intermission.

"This thing ought to be subventioned by the Government," said one; "I'm going to write a letter to Roosevelt."

"Yeah," answered the other," and you'll get an answer from the secretary, saying that your communication has been received and referred to the President. That will end that."

"Would it do any good to write to Mrs. Roosevelt?"

"Sure. She'll come and make a speech at the next performance."

* * *

Josef Hofmann, recently returned from a Western tour, tells a story on himself—a thing he loves to do. In an inland city he went for a walk on a bright day and wore a pair of dark glasses to protect his eyes from the especially strong sun rays. Arriving at a park, he sat down on a bench, took off his hat and placed it on his knees. A woman passed by, saw the dark glasses and the hat, and dropped three pennies in it.

* * *

M. B. H. wishes to know "why Martinson's Coffee, with its musical advertising, has not made use for propaganda purposes, of the text in Bach's Kaffee Cantata?" It reads as appended:

"Far beyond all other pleasures,
Rarer than jewels or treasures,
Sweeter than grape from the vine.
Yes! yes! Greatest of pleasures, Yes! Yes! rarest of treasures,
Far beyond all other pleasures,
Rarer than jewels or treasures,
Sweeter than grape from the vine, sweeter than grape from the vine.
Coffee, coffee, how I love its flavour,
And if you would win my favour, yes! yes! let me have coffee," etc.

* * *

Grena Bennett asked Giulio Gatti-Casazza what he intends to do in Italy after he retires as artistic director of the Metropolitan Opera next month.

"I shall rusticate on a farm," Giulio informed Grena, "take root in the soil like a carrot, and go about with a spray and a big pair of shears, killing insects and clipping leaves."

* * *

Pride as an American filled my breast when I read this caption in the New York Evening Journal (February 27) radio department: "Truck Drivers in Connecticut Enjoy Beethoven Program."

The story that follows was sent to Martin J. Porter, the Journal's "Aircaster," by José Iturbi, and is worth reproducing:

"I was amazed," says Iturbi, "to see the cook, at a nod from a group of truck drivers, remove half a dozen incipient hamburger sandwich steaks from the griddle so that the sizzling noise would not compete with the tender nuances in a Beethoven composition."

* * *

Dr. T. Tertius Noble's Introduction and Passacaglia was played at the Philharmonic concerts last week. Several reports in the New York dailies described the composition: "The work presents twenty-eight variations."—*Sun.* "The Passacaglia comprises no fewer than twenty-five variations."—*World-Telegram.* "It has twenty variations."—*American.* In such cases it is best to strike an average so as to arrive at a truthful conclusion. Apparently Dr. Noble's opus has 24⅓ variations.

* * *

Miss Opal E. Morris, of Safford, Ariz., wishes to know "when Sanft invented the metronome." He did not invent it. The instrument, more or less in its present form, was conceived by Winkel, of Amsterdam, in 1812, seen there at that time by Maelzl, and "invented" and patented by him in 1816 when he began to manufacture it in Paris. Winkel's claim, later established, never was pushed legally and Maelzl remains with the practical credit.

However, there were time-beating contraptions which antedated the one of Winkel. It is difficult to discover who first thought of the idea. Maybe it was Kreisler.

The other night I heard a lot of noise coming from Louise Behrens' apartment on West Fifty-seventh Street. I complained to the superintendent but he said he couldn't stop it because Louise was entertaining "celebrities."

Upon investigation I discovered that she was giving a dinner for Robert Casadesus, French pianist, and her other guests were Mme. Casadesus, Mme. Weber, Leopold Godowsky, Ignaz Friedman, Josef and Rosina Lhevinne and Leonard Liebling. "Celebrities" indeed.

* * *

Not long ago a salesman selling vacuum cleaners rang the front doorbell at the residence of an eminent violinist. The bell was answered by the musician's wife, and as she needed a new vacuum cleaner and the model offered seemed just what she wanted, the dear lady invited the man in to give her a demonstration.

The merchant did his stuff. But all the while he was making the machine climb stuffed furniture and skim off the nap on the rugs, he saw the renowned violinist striding up and down in the next room, fiddle under his chin, practising furiously. Though the salesman couldn't hear what music was being played because his cleaner was making so much noise, he wondered if he might not be disturbing the violinist. So he stopped his machine after several minutes and looked apologetically at his prospective client.

"Don't stop," said the musician's wife, "try that sofa over there. If my husband is bothering you, I'll make him stop practising."

The chap sold the cleaner. So much down, and so much a month.

* * *

A lad I used to know met me in a crowded B. M. T. subway train one night a week ago and asked me to go to a Seidel Night with him at The Lambs. I went and had a swell time, but imagine my horror when I found that Leonard Liebling was assistant master of ceremonies. That guy is as ubiquitous as three meals a day, and everywhere I go I find him, just like the proverbial Mary's little lamb.

Of course, L. L. wasn't the whole show as he is usually, for Al Ochs was the chairman, but he was prominent enough, believe me. He had brought Dick Crooks, who had such a busy day he hadn't eaten since noon. It was then midnight. Dick had been forced to sing a performance at the Metropolitan, been persuaded to wash off his make-up, don respectable clothes and trot with his manager Fritz Haensel and Earle Lewis over to The Lambs to sing for them.

Therefore after Josef Schuster, with Arpad Sandor accompanying him, had played a wicked cello three times to cheers, and other celebrities had told stories, done card tricks and sung songs, L.L. got Starving Dick on to his feet and made him sing the Dream aria from Manon and a couple of ballads. Dick was swallowed hook, line and sinker by the lambkins and they yelled so much and were so appreciative that the poor Met. tenor got food to eat.

* * *

A friend of mine in New Orleans writes me of a conversation she overheard at a recent Minneapolis Symphony Orchestra concert in her home town.

She says: "Two ex-debs and professed intellectuals sat behind me during the performances. You may wish to use the following excerpt from their conversation as a filler-in some time. After much speculation and counting of the number of musicians comprising the orchestra during the first half of the program, one of them took advantage of the intermission to remark to her companion, 'I wonder what the conductor *really* does. All the men have their music.' There was a definite and thoughtful pause, after which her companion said, 'Well, Ormandy's awfully sweet anyhow. Haven't you noticed how he takes in all the men with his gestures and gives them credit?' 'Yes, I know,' said the first one, 'but I do wish he'd let them alone. All that waving his hands at them makes me nervous. He ought to let the music speak for itself.'"

* * *

Ivor Newton, English accompanist, writes me that at Horowitz' recent Queens Hall recital he listened in on the following conversation between two ladies sitting in front of him:

"Do you know, dear," said the blackened brunette, "I never care for too much piano playing."

"I hope you are going to enjoy this, darling," answered the whitened blonde.

"I think so —— I sat out Yehudi Menuhin the other week."

* * *

Ivor also says that he assisted at a charity concert not long ago when most of the artists were Society Amateurs, the sort that get ovations from their friends when they appear on the platform and faint pitter-pats after their performances.

One of the singers was making a particularly devastating attack on a high note as Ivor asked a stage hand what he thought of the lady's singing.

"I have seen a bucket of water thrown over a cat for less," the chap murmured.

* * *

Fraser Gange is still telling an incident that he witnessed in London many years ago (always *apropos* of the conversation, of course) while riding in a hansom cab. No sooner had he got into the vehicle when he noticed the cabby had a tiny doll tied by the neck to the end of his whip, and being inquisitively-minded had determined to ask the driver the reason for the decoration. As they drove on, however, another hansom came toward them and the cabby with shouts of glee bent sideways and dangled the whip with its doll in front of his compatriot. The other cabby burst into vile epithets and Fraser's man laughed uproariously. When the carriages had passed, Fraser's driver lifted the trap and shouted down at him,

"'e's no sense of 'umor, that un."

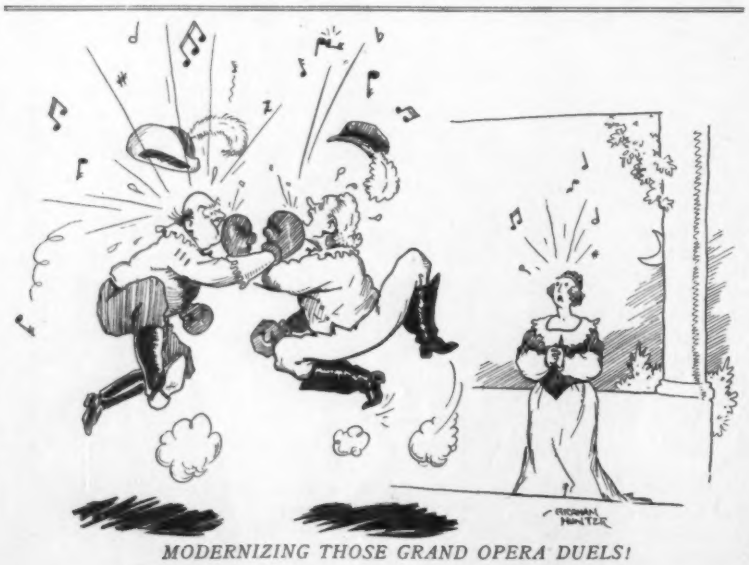
"Why?" asked Fraser.

"'is brother was 'anged this mornin'."

* * *

Norman Jolliffe and his nice wife had a party last week which I could not attend. My wife said a cold was not the right thing to distribute among singers, even if I did have a heavy beer thirst, so she tied me in bed, locked up my clothes in the closet and hid the key. The worst of it was that I had bribed the boy at the A. & P. store near the Jolliffes to let me deliver the beer cases so that I could get an eyeful of the rioters. I shall have to play poker for a week to get that money back.

By all subterranean reports, everybody had a swell time. And I am still coughing.



MODERNIZING THOSE GRAND OPERA DUELS!

Foreign News in Brief

Paris Library Receives Manuscripts

PARIS.—The Library of the Paris Opéra has received the gift of the autograph manuscripts of Le Sélam, Sigurd, Salammbo, Le Statue, Erostrate, Sakountala, and Maitre Wolfram, by Ernest Reyer.

Perring Given Violin Award

PARIS.—The jury of the competition conducted by the Violin Prize Association of the Paris Conservatoire has awarded the prize of 10,000 francs to Alban Perring.

Marseilles Unveils Reyer Statue

MARSEILLES.—A monument to Reyer, operatic composer, was unveiled here in the presence of Government and city officials.

Moret Wins Prize

PARIS.—The Lasserre Prize has been awarded to Ernest Moret, pupil of Massenet, and composer of the music drama Lorenzaccio, for ensemble of his musical productions.

I. S.

Oscar Fried for Tiflis

TIFLIS.—The Tiflis Opera has engaged Oscar Fried as first orchestra conductor. In addition Mr. Fried will also conduct four symphonic concerts each month.

Bells and Boris

Moscow.—Thirty-two tons of bells have been hung in the wings of the Grand Theatre, intended especially for the bell scene in the first act of Boris Godounoff, by Moussorgsky.

New Ballet

MARSEILLES.—Daphnis, a ballet by L. Thiollier, is among the new opuses which the Municipal Opera of Marseilles proposes to perform this season.

Loewe Commemorated

VIENNA.—The tenth anniversary of Ferdinand Loewe's passing was recently commemorated here. In memory of the renowned Bruckner apostle and conductor, his favorite symphonic music, works of Bruckner, Wagner and Hugo Wolf, were performed.

Ertel's Birthday Celebrated

BERLIN.—The seventieth birthday anniversary of Paul Ertel was celebrated on January 22. Ertel is the composer of over sixty works, particularly well known in Germany.

Fiedler Anniversary Fêted

ESSEN.—The seventy-fifth birthday anniversary of Max Fiedler, General Music Director of the State of Essen, was celebrated with considerable pomp. Fiedler is internationally known as a Brahms specialist.

Frankfurt to Create Opera by Egk

FRANKFURT AM MAIN.—The opera house of this city is soon to give the first world performance of Die Zaubergeige, an opera by Werner Egk.

Mattiesen Honored

BERLIN.—The sixtieth birthday of Emil Mattiesen (born in Dorpat) was the occasion of a joyous celebration on January 24. Mattiesen is the composer of over 100 Lieder, all published by Peters.

Pavlowa Museum

PARIS.—The Archives Nationales de la Danse has opened a Pavlowa Room in memory of the dancer. Many souvenirs and mementos of her career are on view.

For Gretchaninoff

PARIS.—In celebration of Gretchaninoff's jubilee, the Russian Cathedral Choir, directed by Nicolas Afonsky, gave a concert at the Russian Cathedral in the Rue Daru.

Electronic Orchestra Débuts

PARIS.—On January 24 an orchestra composed of six *ondiums*, that is, instruments with electrically controlled tone gave a concert in Barbés Hall. It is said to be the first performance of the world's first electronic orchestra. L. E. Gratia founded the orchestra; Péchadre, French inventor, created the instruments.

Falla Elected

PARIS.—The Academy of Fine Arts has elected Manuel de Falla *membre correspondant* in the department of music.

French Handel Première

STRASBOURG.—The Municipal Opera gave Julius Caesar, by Handel, on January 8. This was its first performance in France.

I. S.

Boris Godounoff Sung at Mecca Auditorium

The second production of the Art of Musical Russia, Inc., in its series at Mecca Auditorium was Moussorgsky's Boris Godounoff, heard on March 1. The casting of the work was largely that of previous performances by this company, with one notable exception. Georges Baklanoff, Russian bass, formerly of the Boston and Chicago Opera organizations, was heard in the title rôle. He sang the part with impressive dramatic and vocal powers and gave a moving impersonation of the crime-haunted Tsar. Edwina Eustis made a rich-voiced and attractive Marina; Ivan Ivantzoff, a vital and eloquent Dmitry; Vassily Romakoff, a dignified and moving Pimenn. Elena Shvedova and Marguerite Hawkins were effective as Feodor and Xenia; Ivan Velikanoff was a crafty and sinister Shouisky; Michael Schvetz, a good buffo Varlaam. Other rôles were competently sustained by Mmes. Fedora and Koretzky, and Messrs. Kallini, Tcherkassky and Slepoushkin. The chorus, as usual, played its considerable part with much vocal credit and authentic utterance. The performance excelled in its ensemble work, under the capable baton of Alexander Smallens, who read the orchestral score with routine knowledge and considerable dramatic skill. The settings were the colorful ones familiar from previous performances. The audience was a capacity one, extremely warm in its applause.

R. K.

OBITUARY

Mary Desmond

BOSTON.—Mary Desmond, contralto, who formerly had sung in grand opera for forty-five years, and who had appeared by command before Edward VII, George IV and Queen Mary, died on February 23 at the home of her sister, Mrs. Joanna C. Wood of Boston. Miss Desmond was a native of London. After she came to this country she sang with Oscar Hammerstein's Manhattan Opera Company, was soloist at "pop" concerts in Symphony Hall and gave recitals at Steinert Hall in this city. She had been for some years head of the vocal department of the College of the Spoken Word, Brookline.

P.

Mrs. Isabella Frances Gorden

DENVER, COLO.—Mrs. Isabella Frances Gordon, former prima donna, died here on February 26 at the age of eighty-two. Mrs. Gordon, a native of Wales, came to America when she was nine years old and received her vocal training in this country. She sang as leading soprano of the Abbott Opera Company on its tours during the 'eighties and was featured in the opera Maritana, which opened the Taber Opera House of Denver in 1881. She was also heard in the title rôle of Carmen.

R.

Henry Le Boeuf

BRUSSELS.—Henry Le Boeuf, philanthropist, died here at the age of sixty. He was an ardent believer in the artistic prestige of his country and no sacrifice was too great for him in the interests of Belgian art. He was one of the principal animators of the Popular Concerts of Brussels, and it was he who, a few years ago, caused the famous Palais des Beaux-Arts to be built here.

R. P.

Musicales

Henry Holden Huss Delivers Four Wagnerian Lectures

Henry Holden Huss, composer, pianist, teacher and lecturer, presented a series of four lecture-recitals on Wagner's Ring of the Nibelungen at his New York studio. The dates were February 7, when his subject was Das Rheingold; 14, Die Walküre; 21, Siegfried; 26, Götterdämmerung. Mr. Huss discussed the salient points of the plot of each opera, the chief characters and their personal traits as brought out in the music, and presented the principal motifs, which he played on the piano. A welcome addition were the vocal numbers contributed by several professional artists from the Huss studio, and by Mrs. Huss.

At the Walküre recital Charles Austin sang Siegmund's Love Song with lyric charm and clear diction. Mrs. Huss enriched the program of the Siegfried lecture by singing Erda's scene from the third act, with thrilling intensity, after Viola Steimann had given the music of the Forest Bird with buoyant voice. The vocal contributions for Götterdämmerung were Brünnhilde's solo in the prelude, interpreted with touching emotion by Rita Raymond, and the final trio of the Rhinedaughters, sung with musical subtlety and excellent ensemble by Lucille Banner, Dorothy Victor and Miss Raymond. Jeanette Wiedman played the accompaniments sympathetically, and assisted Mr. Huss in several four-hand transcriptions.

Mr. Huss was in great form and made the lectures not only clearly informative but exceedingly enjoyable. Such a course as he offers is ideal for prospective auditors of the Wagner scores, and Mr. Huss' outlines of the musical and dramatic phases of the works are suitable for the understanding of the layman, and at the same time add to the knowledge of the trained musician.

M. L. S.

* * *

New York School of Music and Arts Presents Students

Ralfe Leech Sterner welcomed a large audience at the February 28 students' recital of twenty-three items at the New York School of Music and Arts, when three new singers and two pianists appeared for the first time. Elenor Deutch, pianist, played Romanze (Sibelius) with expression, attaining climax, followed by Spanish Caprice (Moszkowski), in which she displayed splendid technic. John Mills David sang a modern popular song in effective style. Niles Sellick, baritone, displayed a promising voice in Melisande. Thomas Cochrane, bass-baritone, sang with full tones, strong and even throughout, and made lasting impression, for he has an unusual voice and personality. James Watson played Grieg's To the Spring with emotion and singing touch, and was loudly applauded; he has pronounced talent and plays with accuracy. Marguerite Sterling (Mrs. Sterner) played accompaniments with facility and sympathy. F. W. R.

* * *

Florence Foster Jenkins Sings at Sherry's

A distinguished audience heard Florence Foster Jenkins' recital on February 28 at Sherry's, New York. A group of four Spanish songs in costume brought the singer recalls, for she sang them with spirit. There followed the arias Una Voce Poco Fa (The Barber of Seville) and Vissi d'Arte (La Tosca) which were followed by an encore. The songs in English by Russ and McMoon closed Mrs. Jenkins' offerings; they were The Ant and the Grasshopper, The Brook, and Trysting Time, Mrs. Jenkins being the author of the poem for the last-named. Continuous applause followed, another encore being exacted by the audience. Milne Charnley was the efficient accompanist. Jan Munkacsy, violinist, alternated with Mrs. Jenkins in solos by modern and Romantic composers, with Samuel Pierce, accompanist.

F. W. R.

* * *

Geraldine Kress Plays at York Club

Following her first appearance in New York as soloist at the Fortnightly Musicales, Geraldine Kress, violinist, was heard a second time in an entire recital at the York Club on February 25. This second engagement disclosed her talents in most favorable light, giving her opportunity of covering a wide repertoire. Accompanied by her mother, she opened her program with Tartini's G minor sonata, performed in serious, broadly musical fashion. She followed with Vieuxtemps' concerto in D minor; in this she displayed poise and beautiful tone quality. The martial finale came out effectively, her double notes pure and true. Resounding applause followed. The Schumann-Auer

GERALDINE KRESS

Walnut Tree; Poem (Fibich) and Slavonic Fantasy (Dvorak-Kreisler) made up a group exhibiting her further technical attainment, along with temperamental interpretation. An Air (Auer), the Hymn to the Sun (Rimsky-Korsakoff), and modern pieces by Debussy, Albeniz and Falla produced enthusiasm, and closed the program. Girlish in appearance, and at ease on the stage, Miss Kress displayed entire self-possession, coupled with a warm musical spirit and dependability. F. W. R.

* * *

Eleanor Mehl Berger Assisted by John Warren Erb in Début

Eleanor Mehl Berger, contralto, assisted by John Warren Erb at the piano and organ, gave her début recital in Aeolian Hall, New York, on February 21. Harriet Joyce, harpist, Felix Gorisch, cellist, and A. E. Bohrer, pianist, also contributed to the program. Miss Berger proved herself an artist of resource and feeling, with an exquisite quality of voice. Her program began with Von Ewiger Liebe and Mein Liebe ist grün of Brahms, followed by Befreit and Zueignung of Richard Strauss. This group was followed by Romance (Debussy), Il Neige (Bemberg), L'Heure de Pourpre (Holmes) and Noel Paien (Massenet). The final group was made up of English songs by Watts, Homer, Lawson and Deis, ending with Bizet's Agnus Dei, with harp, organ and cello accompaniment. Dr. Erb, who formerly accompanied Metropolitan artists and other prominent soloists, gave masterful support at both the piano and organ. In recent years Dr. Erb has been heard more often as a conductor than as a pianist, and he accompanied the artist with the fine discrimination which one associates with a chamber music ensemble. Harriet Joyce contributed a Spinning Song by Thomas and also appeared with Mr. Gorisch and the composer in an original composition, Valse Lente, by A. E. Bohrer.

M. L. S.

* * *

Spring Recital of Diller-Quaile School of Music

Town Hall had a capacity audience on March 2 for the spring recital of the school. Dozens of juniors took part in the program, and all of them entered wholeheartedly into the demonstration, showing a lack of self-consciousness in their work. A comprehensive idea of the instruction done at the school was shown, beginning with the first steps of the child of four up to boys and girls of thirteen or fourteen.

Angela Diller presided at the piano and explained in an interesting manner the work of the various groups. After the youngest showed their first response to music, there were tunes to play and sing. Then there was a demonstration of the unique and excellent method of sight reading pursued at the school, as well as how pieces are learned by rote, which to the children means analyzing the music and by imitation of the teacher's playing, performing difficult pieces.

The juniors also showed how they learn to conduct by acquiring a sense of rhythm and a grasp of the various moods of a piece. In addition to all of the foregoing demonstrations there were solos, duets, trios and numbers by the rhythm band. G. N.

(*Continued on page 27*)

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Rudolph Reuter (special engagement).

Voice—Karleton Hackett, Theodore Harrison, Charles La Berge, Elaine De Sellem, John T. Read.

Violin—Mischa Mischakoff, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Kenneth Fiske, Stella Roberts, Henry Sopkin.

Organ — Wilhelm Middleschulte, Frank Van Dusen, Edward Eigenschenk.

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Music Notes From Coast to Coast

DENVER, COLO.—The fourth concert by the Civic Symphony Orchestra, Horace E. Tureman conducting, was made notable by an excellent program greatly enjoyed by an enthusiastic audience at the Auditorium.

Opening auspiciously with a spirited performance of Dvorak's colorful Carneval Overture, it was brought to a close with a novelty for Denver, Kodaly's Hary Janos suite. Its fantastic and humorous vagaries were greatly relished by the listeners. Between these numbers Henry Trustman Ginsberg, concertmaster of the orchestra, gave an excellent performance of the Brahms violin concerto, in which he was admirably supported by the orchestra.

The Musicians' Society of Denver presented Canon C. Winfred Douglas in an illustrated lecture on Gregorian music in its fourth program of the season at Chappell House, which was enjoyed by the members. The lecture was preceded by an excellent performance of Sinding's serenade op. 56 for two violins and piano, adequately interpreted by Dorothy Milne and Howard Reynolds, violinists, and Mary Reynolds Guerber, pianist. G. S.

OKLAHOMA CITY, OKLA.—The Ballet Russe de Monte Carlo was presented as the fourth number of the Artists' Series at the Shrine Auditorium on February 19. So great was the demand for seats that an extra matinee performance was arranged. La Concurrence, Le Mariage d'Aurore and Le Beau Danube comprised the program for the afternoon and Les Sylphides, Union Pacific and Prince Igor made up the evening program. A capacity audience of enthusiastic patrons greeted this glamorous attraction.

Maier and Pattison as the third attraction of the Artists' Series late in January satisfied a large audience with their faultless two-piano playing, which proved to be unusual.

Dusolina Giannini, in a recital on April 22, closes the season. The final numbers on the Lyceum Course of the College for Women in Chickasha will be Rose Bampton, March 5, and Carola Goya, March 18.

An All Star Ensemble composed of Leola Turner, Beatrice Harrison, Chase Baromeo and Henri Deering is to be the next feature for the college at Stillwater.

The Chicago Opera Company will be presented at the Shrine, Oklahoma City, in a gala performance on March 18, the only appearance in the state. Acts from three operas will be given. F. P. H.

PORTLAND, ME.—The opera Hänsel and Gretel was presented by members of the Rossini Club, assisted by Margaret Sumner, who coached the production. Florence Johnson was general chairman. The principal characters were enacted by the following: Marcia Merrill (Hänsel); Beatrice Richards (Gretel); Margaret Sumner (Witch); Charlotte Roche (the Mother); Roy Whitmore (the Father), and Mary Saunders, who sang the dual rôles of the Sandman and the Dew Fairy. The Cookie Girls and Angels were represented by members of the Rossini Chorus, which was directed by Paul Melrose. Mary Seiders and Wilfrid Tremblay played the accompaniments on two pianos. The production was given as a benefit for the Emily K. Rand Memorial Scholarship Fund, in charge of Mrs. Herbert Payson.

The Thursday morning concerts of the Rossini Club have been well worth attending. One of the excellet programs, arranged by Gertrude Buxton, chairman, was given recently. Gratia Wardle played several Handel numbers in splendid style. A dramatic interpretation of the aria, Pace, Pace, mio Dio (Verdi) was delivered by Joan Cosgrove, soprano. A violin number, Benedictus, op. 37 (Mackenzie), was played by Sara Silverman with smooth legato and mellow tone. Trios, sung by Anne Dyer, soprano, Mrs. Lewis Kriger, second soprano, and Mrs. Frank Dinsmore were pleasing. Mrs. Bernard Ward presented several Schumann numbers, displaying flexible technic and artistic interpretation. Aufschwung, played in graceful style, was followed by the appealing composition, Warum, interpreted in effective manner. In direct contrast were the spirited phrasing and vivid coloring of Grillen. A guest trio, composed of Barbara Todd, oboe; Pauline Pratt, flute, and Olive Pratt, piano, gave a fine performance of three movements from a sonata by Loeillet.

The MacDowell and Kotzschmar Clubs presented a joint program of American music, which was one of the outstanding events of the season. The opening numbers, Intermezzo (Clokey) and Rhapsody (Moline), were offered by John Fay, pianist, accompanied by Howard Clark, organist. Evelyn Badger Carroll, contralto, delivered several songs by Kathleen Lockhart Manning, which displayed to full advantage the sonorous quality and wide range of her voice. Piano selections were offered by Sadie Albling, evincing her technical proficiency and artistry. Wesley Lewis, whose tenor voice of unusual beauty was much appreciated, sang several pleasing numbers in artistic manner. J. Daniel MacDonald gave a masterly performance of MacDowell's concerto in D minor, with facile technic and strength of style, expressing emotional interpretation and evidencing superior musicianship. Helen Ward was heard in a delightful group of songs, well suited to her clear, coloratura voice. The program closed with interesting numbers by a trio, composed of Sara Silver, violin; Anna Miller Korda, cello, and Fred Lincoln Hill, piano. S. R.

SAN ANTONIO, TEX.—St. Mark's Episcopal Church Choir (Walter Dunham, organist and choir director) presented E. Power Biggs, English organist, in recital. The program consisted of fugue in G minor (J. S. Bach), chorale prelude, Jesu, Joy of Man's Desiring (J. S. Bach), concerto in D major (Handel), air and variations (Haydn), sonata in C minor, on the ninety-fourth Psalm (Julius Reubke), prelude (Franck), Pièce Héroique (Franck), Spinning Song (Mendelssohn), Cavotte (Wesley) and finale from first symphony (Vierne). Mr. Biggs possesses technic and an artistic sense of registration. His pedal work was agile. At the close of the program he gave an encore, Sketch in D flat (Schumann), in response to prolonged applause, but so great an impression had he made on his hearers, that they remained in their seats to applaud after he had made his exit. He returned to give another encore, fugue in G minor (Dupre).

The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented Eleanor Steele and Hall Clovis, duet recitalists, as the third attraction in the series of musicales of which Mrs. Paul Rochs is chairman and Mrs. Ed. Steves, vice-chairman. The program presented was delightful and unusual from the first number to the last, devoted to compositions seldom heard. The first group consisted of Ye Gay and Painted Fair, from The Seasons (Haydn), Go, Ye, My Canzonets (Sir Thomas Morley), Old English Hunting Song (Dr. Pepusch) and Navajo Rain Song (Katherine Ruth Heyman, MS.), dedicated to Miss Steele and Mr. Clovis. All these served to show the exquisite blending of their splendid voices, their fine musicianship and excellent diction. The second, third and fourth groups consisted of Italian, German and French duets. The closing group was three spirituals, arranged especially by Harry T. Burleigh. Six recalls, three encores and a repetition of Per Valli, Per Boschi (Blangini) in the French group were necessary, so great was the audience's appreciation of these fine artists. The program was further enhanced by the artistic accompaniments of Walter Dunham.

The Don Cossack Chorus (Serge Jaroff, conductor) did superb ensemble singing. The program consisted entirely of Russian compositions, which included the well known Volga Boat Song. As a fitting climax two Russian dances were given. This performance will remain long in the musical memory here.

The Friends of Music, Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor) presented Guy Maier and Lee Pattison, duo pianists. The program consisted of compositions by Chopin, Debussy, Saint-Saëns, Brahms, Ernest Bacon, Pattison, Handel-Gorno and Bach-Bauer. Their playing is a revelation in two-piano work. The tone came as if from a single piano, so perfectly did they merge their separate personalities. An insistent audience demanded many recalls and four encores were granted—one of which was Mr. Pattison's arrangement of the Coronation Scene from Moussorgsky's opera Boris Godounoff. S. W.

VANCOUVER, B. C.—This city was fortunate in having its 1935 season launched by Col. Wassily de Basil's Ballet Russe, who presented three of the most perfect performances it has been our lot to see. Needless to say, capacity houses and keen enthusiasm greeted the performers, and one sincerely hopes that this first appearance will not be the last. Artists and programmed numbers are too well known to be enumerated here, but mention can be made of the able assistance of the orchestra under the batons of Efrem Kurtz and Antal Dorati.

Tschaikowsky and Wagner were the composers whose works were programmed at the February concert of the Vancouver Symphony Orchestra under the persuasive leadership of Allard de Ridder, the locale being the Strand Theatre. The fifth symphony of Tschaikowsky was given a spontaneous reading, reaping a rich harvest of applause. Wagner was represented by the preludes to Lohengrin and Die Meistersinger, the prelude to Parsifal, and the contributions of the soloist. The guest artist on this occasion was Avis Phillips, soprano, who sang Senta's Ballad from The Flying Dutchman, and Elisabeth's Prayer from Tannhäuser.

The final concert of the Shipman New Deal Series provided Marguerite Bitter, pianist, and Mary Teitsworth, soprano, as performers. The recital took place in the Hotel Vancouver before an enthusiastic audience.

Louie Stirk, soprano, gave an interesting recital in the Hotel Vancouver on January 10, under the auspices of Beta Theta Chapter of Alpha Phi.

Woman's Musical Club activities have been numerous, with the usual opportunities offered to young students anxious for public appearances. The artist for the January 30 recital was Nan Dybdahl Wiik, Norwegian coloratura soprano, of Bellingham, Wash., who provided an entertaining program. Members of the Bellingham Woman's Musical Club offered the program for the February 13 concert, the artists being Lois Holt Brown, mezzo-soprano; Mrs. Anton Bluedall and Arla Kluge, flutists; Christine Albers, pianist; Mrs. John Roy Williams, contralto; and a double trio of female voices.

The Mozart Trio, composed of Abram Charkow and Marvin Darrach, violinists, and Clifford Laidler, pianist, assisted by Lorna Campbell, soprano, gave an interesting recital in the Oak Room of the Hotel Vancouver on February 21.

The Musical Society of the University of B. C. presented Gilbert and Sullivan's Ruddigore at the University Auditorium on February 20, 21, 22 and 23. The principals were Alice Rowe, Ellis Todd, Gordon Heron and John Worthington. A. A. F.

VICTORIA, B. C.—An enthusiastic reception was tendered the Seattle Symphony Orchestra under the leadership of Basil Cameron on the occasion of their visit to this city, February 1. Two performances were given, matinee and evening, and capacity audiences filled the Royal Theatre for each concert. The soloist on this occasion was the concertmaster, Francis Armstrong, who played the Mendelssohn violin concerto in E minor.

The newly-formed choral organization, the Victoria Philharmonic Society, chose to make its début with a presentation of Verdi's Il Trovatore in concert form. A capacity audience crowded the ballroom of the Empress Hotel on February 19, and applauded the performance with vigor and marked enthusiasm. The conductor was Basil Horsfall, a seasoned wielder of the operatic baton, and the principals, with one exception, together with the members of the orchestra, were drawn from local talent. The guest artist was Elbert Leroy Bellows, Seattle tenor, who was effective as the Gypsy chieftain Manrico. Others in the cast were Thelma Johns, Leonora; Ruth Helen Tait, Azucena, who gave the most outstanding portrayal of the evening; Harry Johns, the Count di Luna; Clifford Prescott, Ferrando; Phyllis Deauville, Inez; and J. J. Matheson, an old Gypsy. The Philharmonic Society announces presentations of Gounod's Faust and Wagner's Lohengrin in the near future.

The recital of Mary Teitsworth, soprano, and Marguerite Bitter, pianist, in the Empress Hotel on February 11, brought to a successful close the 1934-35 concerts sponsored by the West Coast impresario Frederic Shipman. The soloists, affectionately remembered for their last year's performance, provided an interesting and diversified program, keenly appreciated by their capacity audience.

Musical Art Society activities have been numerous during the past month. The evening recital brought Doreen Wilson, Maquinna Daniels, Harry Hay, and Ian Gibson as soloists. A. A. F.

JOSEPH SCHUSTER,

former solo cellist with the Berlin Philharmonic Orchestra, will give a recital in Town Hall, New York, on March 15, with Arpad Sandor at the piano. Mr. Schuster's program includes sonata in E (Valentini), Beethoven's variations in E flat on a theme by Mozart, Reger's suite in D minor (for cello alone), sonatine in A minor (Weber), Phantasiestücke op. 73 (Schumann) and pieces by Turina, Fauré and Harty. Mr. Schuster has appeared with major symphony orchestras of Europe. His musical education was received at the Imperial Conservatory of Music in St. Petersburg. He is a nephew of Artur Schnabel.

Ivor Newton Heard in British Recitals

Ivor Newton, pianist and accompanist, fulfilled an engagement at Albert Hall, London, on January 12, and then went to Nottingham for the joint recital there of Conchita Supervia and Vladimir Horowitz. After this Mr. Newton proceeded to Ireland for concerts with the Royal Dublin Society, and on to Italy.

Singing and Song Appreciation on the Air

The weekly broadcast on February 28, over WOR by Joseph Regneas was devoted to Brahms, with Radiana Pazmor, contralto, as soloist. These broadcasts henceforth will be linked up with WLW in Cincinnati, WXYZ in Detroit and WGN in Chicago.

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Musicales

(Continued from page 25)

Liederkranz Symphony Orchestra Concert

Conducted by Francis Buebendorf, the Liederkranz Symphony Orchestra of sixty-two men made a début in the ballroom of the society, New York, on March 2, assisted by Mildred Pfeiffer, pianist, and the male chorus of sixty singers, under Otto Wick's direction. A representative German-American audience filled the hall, which is musically and historically important in New York's musical life. Mr. Buebendorf is enthusiastic and vigorous of beat, clearly indicating his musical aspirations. This came to the fore in Smetana's tone poem, Die Moldau, which was full of life and color. The overture to Athalia (Mendelssohn) was well played, though weakness of the woodwind was apparent. Wir Glauben (Bach) in Buebendorf's orchestration, and the E flat minor prelude from the Well Tempered Clavichord (played in memory of Hugo Steinbruch, former conducter) were well done. The *vorspiel* to Die Meistersinger concluded the orchestral offerings.

Mildred Pfeiffer, youthful pianist, artist-pupil of Edwin Hughes, performed Rubinstein's concerto in D minor with fine *bravura* and sentiment. She attained big climax in the cadenza of the first movement, displayed singing tone in the second, and showed fire and fervor in the finale. The orchestral collaboration was effective, though not always accurate.

The Liederkranz male chorus sang unaccompanied numbers by Silcher, showing fine ensemble work in Einem Kühlen Grunde and clean-cut emphasis in Tanzliedchen. Mr. Wick, their conductor, has his men well under control. Benjamin J. Weil, president, and Frank J. Keller, chairman of the music committee, are to be congratulated on the enjoyable program, reminiscent of pre-war days. F. W. R.

* * *

Tollefsen-Wier Ensemble

Before a distinguished assembly, including the guests of honor, Mrs. H. H. A. Beach, Mr. and Mrs. Frank La Forge and Mr. and Mrs. Olin Downes, Augusta Tollefsen and Katherine Wier gave a recital of works for two pianos, in their Steinway Hall studio, New York, on March 1. A program of significance began with the long prelude and fugue in C minor (Bach-Bauer), proceeded to the Mozart-Saar seventh suite, followed by variations on a Schumann theme by Tarenghi. In this varied musical fare there was a well-nigh perfect unity between the pianists, each aiding the other in the expression of the thematic thought and development. Close attention of listeners showed intimate understanding and appreciation of the performance, and this applied to the entire program. Lack's transcription of a Franck violin sonata finale brought out the canon intertwining the two pianos in fine fashion; the ornamentation never intruded on the melody. A Caprice (Stavenhagen) was extremely delicate, with rhythmic swing; The Swan (Saint-Saëns) was tastefully and expressively played, a restrained elegance hovering over every phrase. Vividly contrasting was the Danse Macabre (Saint-Saëns) played in rapid tempo, with splendid contrasts. At the close the applause continued so persistently that Valse Gracieuse by Paganucci was added, the graceful, expressive work receiving much applause. Yet another contribution followed, Chopin's waltz in D flat, performed with such a fast tempo that it became a technical feat. The interlaced melody and figuration were distinct, each player observing artistic restraint. Sinding's Variations closed the absorbingly interesting program with monumental pilings of tone on tone. It proved a thrilling climax. F. W. R.

* * *

Mu Phi Epsilon Event

Tau Alpha Chapter of Mu Phi Epsilon presented Dorothy Kendrick, pianist, Hilda Jones, soprano, Mildred Miles, organist, and Olive La Rose Kriebs, accompanist, at Aeolian Hall on March 1. Organ music by Clokey, Tschaikowsky and Guilmant was played by Miss Miles as the first group on the program. She manipulated the instrument with technical facility, giving interpretations of breadth and power. Miss Jones was next heard in songs by Joseph Szulc, Fourdrain and Schubert. She is a resourceful vocalist and has a confident stage manner. Miss Kendrick had revealed her excellent keyboard ability on previous occasions and was welcomed as an established favorite in Variations (D'Alceste), Gluck-Saint-Saëns; sonatas in C major and E major (Scarlatti); Ballade in F minor (Chopin), and the first movement of concerto in A minor (Schumann). Miss Jones returned to offer selections by Griffes, Carpenter, Rachmaninoff and Rogers. M. S.

LUCILLE MANNERS,
American soprano, is featured for the month of March on the City Service radio program. She received her entire vocal and musical training from Louis Dornay and Betsy Culp.

Rossini's Moses Sung at New York Hippodrome

The long-heralded production of Rossini's Moses was presented at the Hippodrome, New York, on March 1 and 2, under the direction of Alfredo Salmaggi. Although billed as the first performance in America the actual première of the opera in this country took place in New York in 1835. The restoration at the Hippodrome drew a capacity audience which enthusiastically applauded Mr. Salmaggi; the conductor, Eugene Plotnikoff, and the principals.

Rossini's music is melodious as well as impressive, and the opera itself spectacular in the familiar Egyptian style. Mr. Salmaggi's scenery on the whole was excellent, as was also the ballet under the direction of Nadia Gueral.

The title rôle fell to the capable hands of Nino Ruisi, who was acclaimed for his impressive and sonorous interpretation. Rocco Pandiscio was cast as Pharaoh and Elvira Helal as his queen. The latter displayed a voice of beauty, clear and true to pitch. She was a stately queen. Mr. Pandiscio was an opulent voiced King.

One of the capable members of the company, Giuseppe Radaelli, was not at his best as Amenofi, as he was handicapped by a cold. Agnes Robinson's rich coloratura voice and histrionic ability, as well as Perla Dorina's excellent portrayal of Onaide, met with enthusiastic response from the audience. Others in the cast were Luigi Ruffino, Ludovico Oliviero and Eugenio Prosperoni. Mr. Plotnikoff gave an impressive reading of Rossini's setting of the Biblical story. G.

Greenwich String Orchestra Plays at Riverdale School

The School of Music of the Riverdale Country School, Riverdale-on-Hudson, New York City, was host to the Greenwich String Orchestra of the Greenwich House Music School for a Bach-Beethoven program on March 8. The piano soloist was Edward Cone, a student in the school of music and a member of the graduating class at Riverdale. He played the first movement of the Beethoven concerto in C minor.

This concert was under the direction of Enrique Caroselli. Mr. Caroselli was formerly assistant to Cesar Thomson in Brussels before coming to New York to head the string department and direct the orchestral work of the Greenwich House Music School. The concert was arranged through the courtesy of Marion Rous, director of the Greenwich House Music School.

It is somewhat unusual for boys in a preparatory school to have the opportunity to go so far with their music as the playing of a concerto with orchestra, but due to the presence on the campus of a school of music, which now numbers some one hundred students, this form of music-making is often arranged at Riverdale Country School.

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Menuhin Program Is Climax of Concert Series—Macon Appearance of Iturbi Draws Capacity Audience to Wesleyan Conservatory

ATLANTA, GA.—The climax of the All Star Concert Series, presented this season by the Atlanta Music Club and the Philharmonic Symphony Society under the management of Marvin McDonald, came with the final concert of this series which was by Yehudi Menuhin, when one, if not the largest crowd of the season heard him at the City Auditorium on February 20.

Assembled to greet him was an audience which was representative of the state, for many came from distant cities and towns to hear the distinguished young violinist. And they were not disappointed, for young Menuhin played a program that ran the gamut from the classic, aristocratic style of Mozart in the concerto in G major, to the bravura of Lalo's Spanish Symphony and back again to the frail beauty of Debussy's charming little program piece, The Girl with Flaxen Hair, which he played with a tone of spun gold in the last part of the program.

To each and all that he played the audience responded with enthusiasm that broke all bonds of conservatism at the end when excitement reigned, and what appeared to be most of the audience crowded to the apron of the stage, cheering and begging for more music from the youthful artist, who to all appearances was immensely pleased by the ovation given him. Not so much enthusiasm has been aroused by any artist appearing here this season as was aroused by Yehudi Menuhin. Impeccable style, beautiful tone, magical technic, and satisfying emotion were qualities that brought full praise from audience and critics alike.

ITURBI TRIUMPHS AT MACON

With hundreds turned away from the concert, Atlantans journeyed to Macon, Ga., a distance of 100 miles, to hear the pianist José Iturbi, who played under the auspices of Wesleyan Conservatory, presented by the Community Concert Association. His was a triumph of a sort not witnessed in that Southern city for many a month. From all parts of the state, people came to hear him. Generously fulfilling all heralds of his ability, the Spanish artist packed the house. Iturbi's playing was never more inspired than on this occasion when after the final number, climaxing the program with two Etudes d'execution transcendante by Liszt, many encores followed. So many were these that the supper party given in his honor and that of Joseph Maerz, director of Wesleyan Conservatory, was delayed while the audience cheered. Mrs. Alexander McLanahan of New York was the hostess. Her able work as chairman of the Southern Women's Educational Alliance was largely responsible for the success of the benefit performance of, In the Pasha's Garden which marked the début of Helen Jepson at the Metropolitan Opera.

MONTE CARLO BALLET RUSSE ATTRACTS

The Monte Carlo Ballet Russe was an additional attraction of elaborate and ample artistic proportions, not included in the All Star Concert Series, which drew many out-of-town patrons. Three well known ballets from the company's extensive repertoire, The Fantastic Toy Shop, Aurora's Wedding, and Polovetzkian Dances from Borodin's Prince Igor were amazing in color and choreography.

Current with events which presented eminent artists were many programs featuring local artists. Outstanding among the season's programs at the Atlanta Music Club was the one with Earle Chester Smith as chairman, entitled Modernists of the Romantic Period. Mrs. Pierpont Spiker, pianist, played Liszt's B minor sonata, which offered virtuosity and insight into the profundities and subtleties of the work. There were songs by Richard Strauss sung by Robert Guy, baritone, with Herbert Burrows at the piano, which were capably given and rounded out a well chosen program illustrating the lecture by Mr. Smith.

An ensemble program at the Atlanta Music Club presented excerpts from the opera, Faust, sung by members of the Atlanta Philharmonic Society and a group of lighter songs offered by the Girls' High School Choir, under the direction of L. G. Nilson. Soloists in the Faust presentation were Minna Hecker, soprano; Vivian Bryant Thompson, soprano; George Allen, tenor; Walter Herbert, baritone; Richard Holtzclaw, bass-baritone. Mmes. John Felder and Paris Lee were the capable accompanists at two pianos for the Philharmonic Chorus, and Edna Whitmore accompanied for the Girls' Choir. Miss Hecker and Mr. Holtzclaw won the ovations of the evening, and all soloists and choruses were well received.

Mrs. Spiker and Mrs. William Elsas played Nuit L'Amour, from the suite op. 5 by Rachmaninoff and were recalled many times for their sensitive ensemble, beautiful coloring, and pedaling in playing the difficult work.

Franciszek Zachara, Polish pianist, gave a concert at Emory University recently, which presented virtuosity and exceptional stylistic playing. He was enthusiastically received by the audience in which were noted many musicians and music-lovers, as well as students of Atlanta.

Other events of local interest have been varied and have included those given by the Fine Arts Division of the Decatur Woman's Club, the Mu Omega Chapter of the Mu Phi Epsilon National Honor Sorority, and The College Park Music Club. Eda Bartholomew, organist, began a series of Bach concerts on March 3, which are being given each Sunday afternoon during March. She is assisted by some of the city's best musicians in these programs in celebration of Bach's 250th anniversary.

Hugh Hodgson, pianist and director of the Atlanta Conservatory of Music, completed a series of four concerts on February 26, given for the Music Teachers' Association at Lawton Memorial Auditorium, Savannah. Mr. Hodgson's programs have included compositions by Bach and composers of romantic and modern periods, an all-Chopin program, and the ensemble program given with the Atlanta Conservatory String Ensemble, when Schumann's piano quintet and Dvorak's quintet, op. 81 were presented. The string ensemble numbers Claire Harper, first violin, Rose Thompson, second violin, Georg Lindner, dean of the conservatory, viola, and Priscilla Loemker, cello. Mr. Hodgson was the soloist on this occasion.

A joint violin and piano recital followed the above appearance of Mr. Hodgson with Elinor Whittemore King, violinist, which was given at the Cloister, Sea Island, Ga., presented by the Southern Artists' Guild (Caroline Oettinger, manager). M. S. W.

Three Orchestras Heard In Providence

Boston Forces Present Myra Hess as Soloist—Cleveland Organization Has Piatigorsky as Assisting Artist — Resident Ensemble Appears

PROVIDENCE, R. I.—This city has been unusually blessed with programs by three symphonic organizations. The Providence Symphony Orchestra (Dr. Wassili Leps, conductor) gave its second concert of the season in the Metropolitan Theatre. The soloist was Grisha Goluboff, violinist, who was recalled many times after performing the Lalo Symphonie Espagnol in an artistic manner. The accompaniment by the orchestra was especially good; in fact the entire program was well played, each choir of the orchestra showing to advantage.

The Community Concert Association presented the Cleveland Orchestra (Artur Rodzinski, conductor) to a capacity audience at the third concert of its series in the Metropolitan Theatre. This orchestra played with freshness and vigor under their dramatic leader. The soloist was Gregor Piatigorsky, cellist, who offered concerto in D major, op. 10 (Haydn). At all times his playing was distinguished by beautiful tone and flexibility. He responded to an encore with an unaccompanied number by Bach. The orchestra gave a double encore, Tales from the Vienna Woods (Strauss) and the introduction to the third act of Lohengrin.

HESS PLAYS WITH BOSTONIANS

The Boston Symphony Orchestra (Dr. Serge Koussevitzky, conductor), assisted by Myra Hess, pianist, was heard by a crowded house in the third concert of its series at the Metropolitan Theatre. Not only was the playing of the orchestra in Tschaikowsky's Pathétique Symphony of the finest, but Miss Hess at her best made this concert memorable.

In a series of organ recitals at St. Stephen's Church, the appearance of Lawrence Apgar proved of particular interest. Mr. Apgar is well equipped. His program was well chosen, his registrations apt and colorful and his playing delightful.

Another organ recital under the auspices of the Rhode Island Chapter of the American Guild of Organists was that of Frances Burnham at the Central Congregational Church. The list of compositions showed careful preparation and was carried through with distinction. Miss Burnham was assisted by Julia Gould, contralto.

The benefit concert by the students of the Federal Hill House School of Music, of which Mme. Charbonnel is director, was held in the Plantations Auditorium. The program consisted of a creditable demonstration of the work done by the school in theory, original composition, singing and piano playing. One of the outstanding numbers was the piano arrangement of fantasia and fugue in G minor (Bach), by Maria Scalzi, a talented young person; also Ludgi dal Caro Bene (Secchi Floridia), sung by Luigi Velucci, and accompanied by a string orchestra led by his brother, Paul Velucci.

Vivian Carlson, assisted by the Providence Symphony Quartet (Charles Dickinson and Carl Carlson, violins; Raymond Carlson, viola; Robert Austin, cello), James Gray, piano, and Rocco Litolf, bass viol, was heard in the Music Mansion. Miss Carlson, who played a group of solo numbers and the concerto in A minor (Grieg), has ability, a keen sense of rhythm, a facile technic and abundant vitality. She won the applause of the large audience.

The Pro Arte String Quartet gave a recital in Alumnae Hall, under the auspices of Pembroke College and the department of music. The highest perfection of artistry was evident in their presentation of the Beethoven quartet No. 14, op. 131, Goossens' Phantasy Quartet and the Debussy quartet in G minor, op. 10. A numerous and distinguished audience was present.

The University Glee Club offered the second concert of its twenty-fourth season in Memorial Hall (Berick Schloss, conducting). The club gave its usual spirited performance of fine songs, among them the Hallelujah Amen (Handel) and Border Ballad (Cowen). Verna Osborne, coloratura soprano, assisted the club in the Omnipotence (Schubert), when her high voice was heard to advantage, and in an aria, Regnava nel silenzio from Lucia di Lammermoor (Donizetti) as well as in a group of solos. Her high voice is beautiful. In the Russian Nightingale she was at her best—clear and true as to intonation, flexible and brilliant—and was much applauded by the many listeners. She responded to a double encore.

Pembroke College, Alumnae Hall, was the scene of a recital by Elsie Lovell Hankins, contralto, partnered by Gertrude Joseffy Chase at the piano. Mrs. Hankins' program was wisely chosen and her voice was heard excellently in The Emperor (Bantock). Mrs. Chase's technic and fine interpretations were effective in Chorale (Bach-Philipp) and The Gardens in the Rain (Debussy). B. N. D.

Hartmann to Conduct Trenton Orchestra

TRENTON, N. J.—Due to popular demand, the Trenton Symphony Orchestra (Max Jacobs, conductor) announces a change in the program of their next concert on March 12. The Two Balkan Sketches by Arthur Hartmann will be played instead of his Caprice. Mr. Hartmann is to conduct both

ARTHUR HARTMANN

numbers. In 1905 Mr. Hartmann, one of America's prominent violinists and composers, toured the Balkans, starting at Budapest and continuing through Serbia, Bulgaria, Roumania and Turkey. He was decorated for his playing at court in each country. Returning to Berlin he composed the descriptive suite from his impressions. The score had its first public performance in America on December 23, 1919, by the New York Orchestral Society in Aeolian Hall, New York, with Max Jacobs conducting. The concert on March 12 is the fourth given by the Trenton Symphony Orchestra this season. Other numbers are to be conducted by Mr. Jacobs. T.

Cara Verson's Chicago Engagements

Chicago appearances of Cara Verson, pianist of the moderns, include February 19, for the Chicago Artists Association; February 22, a recital for the Martha Washington Home for Crippled Children; February 24, Mu Phi Epsilon musicale; March 17, a solo recital in the Urban Matinee Series in the Urban Room of the Congress Hotel.

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I See That

Andres Segovia, concert guitarist, appears in recital on March 10, under the sponsorship of the American Woman's Association, at the AWA Clubhouse, New York.

* * *

Domenic Angelo, artist-pupil of Edward E. Treumann, is scheduled for a piano recital at Aeolian Hall, New York, on March 9. His program is in four parts, of which the principal numbers will be Schumann's Viennese Carneval Pranks and the Sonata Tragica of MacDowell.

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Margaret Speaks sailed on the SS. Manhattan, February 27. She will spend a month in England.

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Sylvia Sapira, pianist, announces a Bach-Beethoven program at the auditorium of the New School for Social Research, New York, on March 24.

* * *

Lilian Knowles, contralto, is engaged to sing the Verdi Requiem with the Swedish Choral Society of Chicago (Harry Carlson, director) at Orchestra Hall, Chicago, on April 10.

* * *

Nevada Van der Veer, contralto, will sing two performances of Bethoven's ninth symphony with the Cleveland Orchestra at Severance Hall in Cleveland, on March 21 and 23.

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A new song by Charles Haubiel, Descent, was sung for the first time by Sonia Essen in Town Hall, New York, on February 1.

* * *

Tatiana Sanzewitch, pianist, will give her first public recital in New York at Town Hall on March 24. For several years Miss Sanzewitch studied under the direction of Dr. Josef Hofmann at the Curtis Institute of Music, Philadelphia.

* * *

Olga Sapio, pianist, was heard with the Schubert Trio at the Barbizon, New York, on February 17, when works by Leclair, Schütt and modern composers, including a menuet in old style by Romualdo Sapio, were performed.

* * *

Hazel Griggs presented pupils in a studio musicale at the Barbizon, New York, on February 15, in works by Beethoven, Mozart, Handel, Scott, Granados, Albeniz and Sinding. Those appearing were Mary Stalder, Eileen Stanhal and Rachel Glenn.

* * *

The College of the Ozarks, Clarksville, Ark., featured Katherine Sullivan, organist; James C. Thomson, violinist (pupil of Flesch), Mrs. Frank E. McAnear, soprano, and Virgia Poynor, in Vesper Services at Raymond Munger Memorial Chapel last month.

* * *

Olive Bond, soprano, appeared in a song recital in Miami, Fla., January 30, singing the Bell Song from Lakme, and songs by classic and modern composers. Eleanor C. Linton was the accompanist.

* * *

Mary Ledgerwood, contralto, was recently heard in Yonkers and Buffalo, N. Y., as soloist with Scottish societies. She will give a recital under the auspices of the Unity Society at Engineering Auditorium, New York, March 11.

* * *

Marion Cox, contralto, with Carl Oberbrunner at the piano, appeared at The Barbizon, New York, February 5, presenting sixteen songs and arias. Irene Griffiths, pianist, was heard in the same auditorium, February 12. Both artists are under Lilian B. Barth's management.

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En route to the Pacific Coast, where they are booked for numerous appearances, Barrère-Salzedo-Britt will give a program in El Paso, Tex., under the auspices of the Community Concerts Association of that city.

* * *

Mrs. H. H. A. Beach's anthem, Blessed Be the Lord God, was programmed at St. Bartholomew's P. E. Church, New York, on January 27; the composer wrote a postlude for the work which embodied chime effects.

* * *

Eva Emmet Wycoff presented six students in a song recital at her studio, Alton, Ill., in January. Besides standard classic and romantic composers, songs by the following Americans were featured: Manna-Zucca, Turner-Maley, Beach, Scott and Wells.

* * *

Carolyn M. Cramp, director of the Brooklyn (N. Y.) School of Music Education, sponsored a musicale on January 26, which included a Bach concerto for three pianos. Mme. Tozier, head of the piano department, and Miss Buck, of the dramatic department, were in charge.

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George J. Wetzel, conducting the Long Island Symphony Orchestra in Flushing, N. Y., on February 20, introduced Ruth Epstein, harpist, as soloist. Miss Epstein performed Zabel's concerto with orchestra. The program also held works by Schubert, Grieg, and Wetzel's own Ah Fa, a Chinese intermezzo.

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Johan Franco, recently arrived from Holland, will be featured in the performance of his In Memoriam by the Durieux Ensemble on April 14, at the David Mannes Music School, New York.

* * *

Georgene Carol Marnie, twelve-year-old pianist and composer, gave a recital on February 19 for the Men's Club, Second Reformed Church, Paterson, N. J., playing two of her own works, Musical Moment and Barbarian Dance.

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The Koravel Ensemble appeared during February in costume at the weekly concert of the Greenwich (Conn.) Library, singing Irish, Russian and Italian songs; Pablo Miguel, pianist, played three numbers.

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The annual performance of opera, followed by the Ball of the Silver Skylarks, of the Verdi Club (Florence Foster Jenkins, president) is to take place on March 14 at the Plaza Hotel, New York. I Pagliacci will be staged.

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Lucile Collette gave a program at the White House on February 27. She was heard both as violinist and pianist.

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Edwin Hughes, New York pianist, spent the past week-end in Washington, where he attended a reception at the White House on March 2 and conducted his monthly repertoire class at the Washington College of Music.

* * *

The Canadian chamber music ensemble, the Hart House String Quartet, plays in Kenilworth, Ill., on March 10, under the auspices of the North Shore Chamber Music Association.

* * *

Among the artists broadcasting Manna-Zucca's songs I Love Life, Nichavo and Fluttering Birds, are Edward Jardon, Franz Imhof, Mary Duffield, Sara Halbe, Fred Hufsmith, Muriel Wilson, Paul Vande Sande, Irving Fields, Mario Cozzi, Florence Herbert and Wallace Magill.

* * *

The New York Matinee Musicale presented The Washingtons at Home, adapted from a one-act play by Dwight Marfield, at Aeolian Hall, New York, on February 23.

* * *

Elvin Schmitt, pianist, artist-pupil of Franklyn Carnahan of Cleveland, made his New York début on February 26 at the Diaz Tuesday Afternoon program in the Waldorf-Astoria.

* * *

Mrs. J. Langford Stack of Los Angeles, sister of Mrs. Richard Bonelli, is in New York visiting the Metropolitan baritone and his wife.

* * *

Hanna Lefkowitz, a pupil of Nadia Reisenberg at the New York College of Music, gave a piano recital in the hall of the college on February 14, presenting numbers by Chopin, Paderewski, Ibert, Stravinsky, Medtner and Delibes-Dohnanyi.

* * *

Betty Tillotson has taken under her management an All-American Negro Quartet of male voices. The group will sing at the opening of the new WOV studios and is fulfilling an audition for a regular radio program.

* * *

At the Piano Teachers' Congress of New York held at Steinway Hall, Elliot Griffis, composer, played and analyzed a group of his compositions for children. Isadore Freed, pianist and composer, spoke on the Psychology of Musical Interpretation.

* * *

Princess Barbara Hutton Mdivani is the author of lyrics for three popular songs which are soon to be published. Elsa Maxwell has written the music.

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Paris Programs Present New Compositions

(*Continued from page 5*)

concertize in Paris. It has, for example, deeply gone into the best operatic writers of the eighteenth and nineteenth centuries and performed works of many young modern composers who might otherwise not have had hearings. The National Symphony even sends for foreign conductors (Arbos, to mention only one) to conduct programs of music typical of their countries. Thus, instead of interfering with the welfare of the local bands, the National Symphony Orchestra has considerably stimulated public interest in the symphonic art and, by virtue of its *recherché* programs, has at the same time accomplished a praiseworthy and timely work of education.

SIOHAN REVEALS EXALTED SCORE

M. Siohan and his orchestra, in their weekly concert offered the première of The Ascension by Olivier Messiaen, a young author whose productions are frequently encountered in these parts. The new opus merits only good report and it is rare to see a chap at the beginning of his career strike out for the religious heights toward which the majority of his predecessors dared to aspire only after terrific years of purification. The world is full of men who extol the machine, but every here and there is a youth who has seen and who acknowledges truer and better light, who knows that Music and mud never have been united, nor ever can be. Of such are the kingdom and future of Music.

The Ascension is in four movements: Majesty of the Christ Asking the Father to Glorify Him; Hallelujahs of a Soul Desiring Heaven; Hallelujah on the Trumpets, Hallelujah on the Cymbals; and Prayer of Christ Ascending to His Father. The first is an overtowering brass choral; the second is constructively related to the plain-chant graduals and hymns; the third is a sunlit, joyous outpouring of seraphic exultation; the fourth is a beatific, blissful *Aufschwung* to climes supernal.

OTHER CREATIONS

So many new pieces came forth the past week, there is not space to review them—not even as summarily as the Messiaen composition. The National Society brought out works by Robert Bernard, Paul Marcilly, Madeleine Bourton, André Jolivet, Georges Dandelot, Emile Passani, Jean Villatte, Marc Starominsky and Jean Langlais.

The Archives Internationales de la Danse proffered the premières of Sextuor, musical ballet by A. Arnoux, music by Tansman; Une Marionnette vous parle, by F. Abel; and Edmond et Calixte, grand opera in five acts, by Madeleine Périssas—all for marionettes.

First performances of works by blind composers Charles Dodane, Jean Langlais and G. Litaize also were heard in a recent concert.

RECITALISTS ACTIVE

Cortot has been giving a series of lecture-recitals on Schumann; Marcel Dupré appeared in an organ recital at St. Sulpice Church; Irene de Dubiska (violinist) Joseph Turczynski (pianist) and the Krettly Quartet, presented a list of Polish music; Céliny Chailley-Richez (pianist) and Enesco (violinist) have just played all the Beethoven sonatas for violin and piano; Marie Panthés, pianist, has begun a series of four recitals embracing all of Schumann's keyboard music; while Tsgundo Maki, bass of the Tokio Opera, Lucille Wallace, harpsichordist, and Clifford Curzon, flutist, also gave recitals.

The American Woman, a cantata for voice and string orchestra, by no less a light than J. C. F. Bach, aroused interest at Cortot's last orchestral concert in the Ecole Normale; and Suzanne Fischer, another American woman, who has captured Paris, won ovations at the Opéra-Comique for her beautifully sung and effective interpretations there of Mimi, Butterfly and Manon, all within a week.

Moscow Welcomes Artists From Other Countries

(*Continued from page 5*)

A voice out of the past sounded in the recitals of pianist Ignaz Friedman, who is regarded by the present generation of Soviet musicians as a Rip van Winkle come home after a twenty years' slumber. They were prepared to hear a representative of the school of their fathers' time, and instead left the hall astounded by Friedman's masterful technic and picturesque interpretations. In Ravel and the impressionists, his pianism was an appropriate medium. However, in Chopin it became more an aggregation of technical glitter and display of pianistic effects.

MANY VIRTUOSI

Raya Garbousova, Maurice Maréchal, Jasha Hornstein, Shtiedri, Fried, Borowski, Eugene Sencar, Fitelberg, Albert Coates, Karin Branzell, Ruth Posselt and Marion Anderson are among the foreign virtuosi who have been heard in Moscow this season.

Albert Coates, returning to the Soviet Union after a prolonged absence, was received here as an old and deserving favorite. His symphony concert appearances (for the workers in Leningrad factories) were photographed and reproduced in sound pictures by the Soviet Moving Picture organizations.

Ruth Posselt, young American violinist, appeared a number of times with symphony orchestra and in recital. Her manner of performance has tended towards reinforcing the general opinion that, in the minds of Western virtuosi, technical elements take precedence over artistic content. Miss Posselt was best in the smaller typically violinistic forms, which call primarily for instrument ease and do not demand breadth of conception.

Marion Anderson, on the other hand, captivated her audiences by the fine quality of her voice, and the profound, sincere and warm emotion revealed in everything she did.

In the early part of the season the local musical forces allowed themselves to be obscured by the visiting artists, but in proportion as the season has unfolded they have been asserting themselves with growing prominence. The climax of the season came with the beginning of the New Year when Moscow was literally swept off its feet by the advent of the Leningrad Capella. Despite the religious philosophy which dwells in the St. Matthew Passion and the B minor Mass, by Bach, the wondrous greatness and gigantic drama of the music proved poignant to the most anti-religious society in the world. Even the very young generation, whose religious education has been nil, and who are likely to confuse all the Bible characters and to regard the text of the Passion as an absurdity, utterly fell prey to the tremendousness of the musical beauty of these overtowering pages.

Stravinsky's Sacre, given by the same Capella, rather bewildered the Muscovites by its striking originality. Generally proclaimed an indisputable phenomenon, it here caused animated exchanges of opinion with respect to its musical significance.

Metropolitan Opera

(*Continued from page 14*)

Pearl Besuner as Lisa and Ina Bourskaya as Teresa fulfilled their parts with competence. Louis D'Angelo and Giordano Paltrinieri were heard in minor rôles. Ettore Panizza gave a wealth of refined detail and musical meaning to his first Metropolitan reading of the score. The chorus, in its important ensemble scenes, sang with vigor.

IL TROVATORE, MARCH 2

The Saturday night billing of Il Trovatore was originally intended to present the Metropolitan début of Kathryn Meisle as Azucena. However, through the exigencies of the company she had made her bow two evenings earlier, as Amneris in Aida. It was, therefore, as an artist with her initial triumph already behind her that she appeared before the second audience, which welcomed her with a stir of applause. The American contralto sang gloriously, poised, certain of herself and her notable vocal powers. Her voice encompasses the full register of color and drama that this part requires and it is fine in timbre and sure of production. The management is probably wondering why they did not add this outstanding native artist to the Metropolitan roster before this.

Leonora Corona took the part of her namesake heroine. She brought physical beauty and grace to the rôle, and was warmly applauded for her singing. Giovanni Martinelli was Manrico, a golden-voiced, histrionically moving troubadour. His rival and long-lost brother Count di Luna was portrayed by Armando Borgioli. Leon Rothier took a solo curtain call for his work as Ferrando. Completing the cast were Elda Vettori, Angelo Bada and Pompilio Malatesta. The conductor was Vincenzo Bellezza. There was a capacity audience.

Galli-Campi to Sing at White House

Shortly after Miss Galli-Campi was heard on a nation-wide broadcast as the soloist with the General Motors Symphony Orchestra on November 18, an invitation was extended to her from the White House to appear as soloist before the President and the First Lady when they entertain their guests on March 12.

GALLI-CAMPI

Robert McGimsey will whistle the cadenza to one of the operatic arias which Miss Galli-Campi is to sing. Both artists are under the direction of the Freeman Concert Management. Mr. Freeman says that so far as he knows, this is the first time a whistler has been substituted for the flute in operatic cadenzas.

Miss Galli-Campi's program includes selections from Mozart, Donizetti, Lully, Rachmaninoff, and a song written by Pearl Curran, while Mr. McGimsey will whistle a number of his own compositions. Coenraad V. Bos is to be the accompanist.

Reginald Stewart, Canadian Conductor, Honored

TORONTO, CAN.—On February 4 a dinner was given by Lady Eaton, patron of music, at which Reginald Stewart, conductor and pianist, was honored for the contribution he has made to music in Canada. The Lieutenant-Governor Dr. Herbert Bruce said: "Stewart has realized that music is the most democratic of the arts. How great is the service he has done by making this beauty accessible to all." The Right Hon. R. B. Bennett in a letter of felicitation mentioned the talents of Mr. Stewart and the gratitude of the Canadian people to him. Edward Johnson, tenor, in a telegram "regretted his inability to be present to pay tribute to his friend Reginald Stewart." Lady Eaton in a speech referring to Mr. Stewart's symphony concerts, said, "Nowhere, except perhaps in Italy, have I seen an audience express such keen appreciation and pure enjoyment of music—there was an abandonment which might have been Latin and not Anglo-Saxon."

The guest of honor replied to these tributes, giving praise to many other musicians who had led the way in Canada and made his task an easy one. K. L.

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Chamber Music Gains in Universal Favor, Members of Pasquier String Trio Find

Violinist of French Organization, Active in Giving Premières of Recent Compositions, Discusses Tastes of Audiences in Various Countries

PARIS.—"When we—my two brothers and I—began our career as a string trio, the critics were sceptical about this form of art. Before the concert they would express misgivings on the subject of tone volume; after the concert they invariably confessed their astonishment that a string trio could produce such a wealth of rich tone, and declared themselves absolutely converted. So our first tour of Europe was in the nature of missionary work. The gospel of string trio music has now been successfully spread, and we have already had two tours of England, Belgium and Switzerland, one of Austria, four complete tours of Italy, five of Spain and Holland and ten of France. This year we are again playing in all those countries, and there is a possibility of our going to South America in the summer. As a matter of fact we are leaving Paris tonight for a tour of Southern France, of Alsace, Switzerland, and Holland. Returning to Paris we shall play with the Triton and the National Societies, giving the first world performance of four or five new trios."

The speaker was Jean Pasquier, violinist of the Pasquier Trio, and with whom the writer had the pleasure of a talk on one of the rare days the trio was not "on tour."

"You play so much modern music, what is your general opinion of it?" I asked.

"Of course," M. Pasquier replied, "the principal thing in a musical composition is the music, but many are the modern composers who overlook the fact that it is also necessary to write for the instruments. As there is no 'doubling,' a string trio demands that the composer be an expert at writing, and it also demands that the interpreters be expert instrumentalists—that they have a profound knowledge of their art. A trio has to be worked out to the minutest degree or else all the careful planning and designing of the composer go awry. One wrong stroke of the bow, and the entire architecture and clarity of a work are impaired. A trio may take only ten or fifteen minutes to perform, but invariably requires countless hours of work to put the three parts together so flawlessly that the auditor is conscious only of a single-minded, spontaneous art expression."

"Do you find that people take their trio music differently in different countries?" I wanted to know.

SOME GEOGRAPHIC VAGARIES

M. Pasquier said they certainly did. "In Holland, for example, they seek the interior emotion. Reger is beloved in Holland. In Spain and Italy, Reger is considered stiff and stand-offish. France is eclectic in its tastes. Wherever you go in France there is a public for every kind of music—provided you have the *savoir faire* which appeals to the French mind. England is quite classical in taste. How they love and understand the classics. And you must know that no European country can be compared with England in its effort to bring chamber music to the affections of the people.

"Have we a 'favorite trio?' I might answer by saying that we usually feel fondest of the trio we happen to be studying or performing, but if we do have a favorite, as the word is ordinarily used, it is the Beethoven C minor. Than this, nothing greater has ever been penned for string trio. It has all the characteristics a trio should have, and, I suppose, can have. It is marvelously written for the instruments and its formal perfection is a constant source of wonderment. It has virtuosity, spirit, emotion, poetry, concentration of thought, uplifting communicative power, and transporting, soaring quality, which, if not unique to this composition, have never been surpassed.

I. S.

Knowledge of Languages Vital to Singer

Amelia Braddock, Native Mezzo-soprano, Soon to Be Heard in New York Recital, Tells of European Experiences

A singer who has absorbed the musical culture of her native England, of continental Europe and America is Amelia Braddock, mezzo-soprano, who will sing for a New York audience in Steinway Hall on March 19.

"My experience in different countries," she said, "has been gained from actual residence of several years in each one. This was at first dictated by my desire to master several languages, and I know of no way to accomplish this except by living among people who speak the purest type of the tongue one is studying. Thus, I spent some time in Paris, in Germany and in Florence, Italy. My years in the United States were not, of course, a lingual necessity, but I have found that one's general artistic development is deepened and intensified by wide contacts.

"Perhaps I have received the keenest spiritual satisfaction in Italy. To interpret the best in art, one must be attuned to the inspiration derived from beauty and mysticism. I remember last summer I was fortunate enough to visit the old Church of St. Francis at Assisi. The beautiful old edifice and grounds, set on their green hill under the soft Italian sky, seem imbued with the nobility of the saint from which they take their name.

"Italy carries many such messages to the sensitive spirit. It is the home of the plastic arts, as well as the tonal."

Miss Braddock returned to New York this fall, after spending several months abroad. During this time her concert engagements included a musicale at the home of Signora Gabriella Brucker in Florence. Since coming back to this country, she has accepted some voice pupils but has devoted most of her time to preparation for her coming recital.

"My voice, a contralto with a mezzo quality, is, I feel, suited to the program which I have chosen with great care. It includes numbers in Italian, French, German and English. In the first group is a Handel aria and La Zingarella by Paisiello. Tschaikowsky, Schumann and others are represented in the next division, and the French items are by Hahn, Holmes, Fauré and Lemaire. Finally, there is Elgar's Pleading, two excerpts from Kennedy-Fraser's Songs of the Hebrides, Charity by Hageman and La Forge's Into the Night.

"Voice development has been a subject of research for me ever since I became interested in singing. I have read many books on 'methods,' and I think there is something to be learned from the most superficial of them. However, it seems to me that a cardinal principle is the recognition of the three registers in the female voice—chest, throat and head—their cultivation and mastery of the ability to bridge over imperceptibly from one to the other. That, I think, backed by the proper breathing, and of course invested with the glow of temperament, makes for fine singing."

M. L. S.

American Academy Continues Matinees

A Bill of Divorcement (Dane) and The Late Christopher Bean (Howard) constituted the bill for the recent fourth matinee of the American Academy of Dramatic Arts, New York. In the first play (Act I), Carmel White (Smithtown, L. I.) showed personality and ability, and Lynn Hampton (Shelbyville, Ky.) also scored. Marion Whitney (New York) had an important rôle, and others concerned were Mildred Martin, Jane Williams, Gilbert Ralston and John Raby.

The Howard comedy brought three young actors of conspicuous merit. They were Robert Oberreich (Indianapolis, Ind.), Monna McGill (Electric Mills, Miss.), and Janet Watkins (Denville, N. J.) They were entirely creditable in acting and bearing. Others associated in the cast were Lucille Roberts, Joan Oates, Marc Daniels, David Ainsley, Paul Marian and Ezra Stone.

Milestones (Bennett-Knoblock) was outstanding, given with new life and interest at the February 1 matinee; all were so excellent that names of the principals only are featured. They were Juliet Lake, Ethel Korosy, Leslie Scott, David Ainsley, Mildred Pearce, Hall Kennedy and Robert Williams. Intelligent acting characterized seven others. Galsworthy's comedy, Windows, was given in smooth fashion, creditable to the following young actors: William Korn, Daphne Bayne, Janet Watkins, Robert Williams, Janet Pyle, Ezra Stone and Deborah Seyman.

F. W. R.

Winifred Christie in Boston Recital

Winifred Christie, assisted by George Stewart McManus, on February 13 in Jordan Hall, Boston, presented the first American concert featuring two Moor Double Keyboard Pianos played together. The New England Conservatory of Music, Boston, is the first school in America to offer instruction on the Moor Double Keyboard Piano. According to announcement, Mr. McManus will continue to teach this course at the New England Conservatory, and will use the Moor Double Keyboard Piano for special illustrations in his course on Bach at the Harvard Summer Session this year.

Further current activities of Mme. Christie include her recital at Bowdoin College, on February 19. In March, she is to play the Moor Double Keyboard Piano over the radio. She sails the middle of March for her European tour.

Orchestra and Opera Attract in Tokyo

Oriental Metropolis Enjoys Beethoven Symphonic Cycle—Music School Singers Perform Brahms' Song of Destiny and Horatio Parker Work—Gluck's Orpheus Sung in Japanese

TOKYO, JAPAN.—The mid-winter concerts were renewed on January 23 when a capacity audience greeted the fourth concert in the Beethoven cycle by the New Symphony Orchestra under Viscount Konoye.

The program had purely orchestral works, the sixth and seventh symphonies, the Coriolanus overture, and third Leonore Overture. The public responded in large numbers, and the New Symphony and conductor Konoye had every reason to feel gratified.

Madalah Masson (Mrs. Richard Hartpence), Australian pianist, lately arrived in Japan, broadcast from Tokyo over a national hook-up. Accompanied by the New Symphony Orchestra, the artist gave an effective performance of Saint-Saëns' G minor concerto. Later on Mme. Masson will be heard in public recitals.

The fifth program in the Beethoven series was a gala night for the New Symphony Orchestra, with its 150th concert. Many persons were turned away unable to gain entrance. The orchestra distinguished itself especially in the eighth symphony.

Maxim Schapiro and Nicolai Schifferblatt were the soloists, with respectively the fourth concerto for piano (Medtner cadenza) and the violin concerto. In fine form, both artists won ovations.

CHORAL MUSIC PERFORMED

On February 3, the Tokyo Music School offered a program before a packed house. First we heard a choral work by Horatio W. Parker and Schubert's Erlkönig (sung by Hideko Shibata, vocal teacher in the school). Maxim Schapiro played splendidly the fantasia in G minor, Brahms, and Liszt's Tarantella. Brahms' song of Destiny for chorus and orchestra was conducted by Constantin Schapiro. (The Schapiro brothers are members of the faculty.)

The second part of the program had Gluck's opera, Orpheus and Eurydice, translated into Japanese by Professor Ono, former instructor at the school. The choral singing was well done by pupils in the lower department. M. Suematsu was Orpheus; K. Kamano sang Eurydice; F. Mimasu interpreted Love. All were satisfactory considering that they are still students. Excellent costuming and beautiful scenic effects helped the operatic illusion. The orchestra, however, left much to be desired.

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Cleveland Institute of Music

CLEVELAND.—The Cleveland Institute of Music announces the appointment of Herbert Elwell as assistant director. Mr. Elwell has been associated with the institute as head of the department of composition for the past six years. Mr. Elwell is also known for his activities as music critic of the Cleveland Plain Dealer and as the author of the program notes of the Cleveland Orchestra. Mr. Elwell assumes his duties as assistant director of the institute immediately. Arthur Loesser has been appointed associate head of the piano department of which Beryl Rubinstein, director of the institute, is head.

Arthur Loesser, the director of the deuartment of ensemble of the Cleveland Institute of Music, was heard in a piano recital on February 13. The program, which he repeated at Town Hall, New York, on February 17, included sonatas of Scarlatti, Mozart and Brahms, and works of Chopin and Godowsky.

The Cleveland Orchestra, after a performance of the César Franck organ chorale No. 1 arranged for full orchestra by Mr. Loesser, broadcast this work over the blue network on February 19.

Lionel Nowak, winner of the artist's diploma of the Cleveland Institute of Music, gave a piano recital at Severance Hall on January 26, and was the assisting artist in the program of modern dance, at the Playhouse on February 11, by Eleanor Frampton and her dance group. Miss Frampton is head of the department of modern dance, and with eight young dancers, Jean Tyler, Dolly Moonan, Tanya Rivin, Lorna Thiesse, Margery Schneider, Lucia Warner, Doris Runge and Pansy Rocklin, presented a program ranging from compositions of Bach to Moussorgsky's Pictures at an Exhibition, and concluding with three Gershwin preludes.

Emanuel Rosenberg, member of the voice faculty, sang the tenor rôle in the oratorio of St. Paul of Mendelssohn, with the Painesville Choral Association, in both Painesville and Geneva. O.

Eastman School Announces Summer Session

ROCHESTER, N. Y.—The summer session of the Eastman School extends this year from June 24 to July 27. All departments of the school will offer courses except the opera department. Courses offered include those in theory, composition, history of music, piano, voice, violin, cello, orchestral instruments, public school music, teaching methods and repertoire, music education and ensemble. The regular faculty of the Eastman School are to be the instructors. Frederick H. Haywood, absent during the school year 1934-35, returns to present his courses in voice class teaching.

Students may earn credit toward the degrees Bachelor of Music, Bachelor of Arts in Music, Master of Music, Master of Arts in Music, and Doctor of Philosophy with Concentration in Music. Graduate courses are available in composition, musicology, music education and theory. The Sibley Musical Library is open to students throughout this session.

Samuel Belov will organize the summer symphony orchestra, which rehearses throughout the summer term. The College of Arts and Science of the University of Rochester will be in session, so that Eastman School students may pursue academic courses in connection with their work at the Eastman School. Recreational activities are in charge of a director who supervises these for the pupils of both the University of Rochester summer schools. There is a constant program of outdoor sports and the Eastman School contributes a series of evening concerts in Kilbourn Hall, as well as afternoon recitals by advanced students.

Applications for student membership in the Eastman School summer session may be made at any time. New pupils should register at the Eastman School on June 21 and 22. New students in the graduate department register on the afternoon of June 21. R.

Oberlin Conservatory of Music

OBERLIN, O.—Increased musical activity is in the offing for the Oberlin Conservatory of Music as the 1935 spring semester starts. Led by Prof. Olaf C. Christiansen, the A Cappella Choir will tour Ohio, Michigan, Illinois and Indiana during the spring vacation, March 30 to April 9. A solo and ensemble clinic, arranged by Prof. Arthur L. Williams, was presented on March 2, and a church festival, to which neighboring choirs will be invited, is being planned for the early part of May. Professor Christiansen led the young singers in a program at the Lakewood Methodist Episcopal Church on February 10, and conducted concerts at Hudson and Cuyahoga Falls on March 3.

An invitation was extended to music educators and their students in all parts of Ohio to attend the Ohio solo and ensemble clinic given in the Oberlin Conservatory of Music on March 2. Most of the music on the state and national solo and ensemble contests list, as published by the Music Educators' National Conference, was furnished to be of service to those in attendance.

Because of the success of the church music conference held recently in Oberlin, a church music festival is being tentatively scheduled by Professor Christiansen. It is hoped that many of the choirs not too far distant from Oberlin will attend the festival. They are to sing as individual groups and as part of a huge massed choral group. Capable adjudicators will be on hand to criticize and comment on the work of each choir.

Betty Lucille Bruinekool played her senior piano recital on January 15 and the faculty string quartet played a concert on the seventeenth. Artur Schnabel gave a recital of Schubert, Mozart, and Beethoven sonatas on January 22.

Lamont School of Music

DENVER, COLO.—The Lamont School of Music (Florence Lamont Hinman, president and director) received full membership in the National Association of Schools of Music at the annual meeting in Milwaukee, Wis. One of Mrs. Hinman's pupils, a young coloratura soprano, Jean Dickenson, heard in Denver on Tuesdays over WEAF, has been offered contracts by New York broadcasting concerns. She will go there after receiving her Mus. Bac. degree at the Lamont School in June. The Lamont School of Music, Drama and Dance had an enrollment of 1,800 students last year. Innovations in this school include free theory classes for pre-college students; regular junior, intermediate and senior commencement exercises, the former staged, announced and directed by juvenile members; weekly radio broadcasts, faculty juries instead of faculty heads; a children's theatre; appreciation classes and song-fests for young people. These and other unique classes distinguish the Lamont School of Music.

Although Mrs. Himman is to spend a part of the coming summer at the Chicago Musical College the Lamont School of Music will hold summer sessions as usual. D.

Michigan State College

EAST LANSING, MICH.—The music department of Michigan State College was admitted to membership in the National Association of Schools of Music at the annual convention in Milwaukee, Wis., December 26-28.

The department of music was reorganized in 1927 by Lewis Richards, pianist and harpsichordist. Mr. Richards, in addition to his duties as director, assumed charge of the piano department. The first faculty members to be engaged were Arthur Farwell, American composer, head of the theory department and conductor of the orchestra and chorus, and Leonard Falcone, conductor of the band and instructor in brass instruments. By the beginning of the second year the music school had increased enrollment for the various courses from 157 to more than 600. The staff was consistently increased, and now includes as heads of departments: Michael Press, violin; Alexander Schuster, cello and chamber music; Fred Patton, voice; Keith Stein, wood-winds; Josephine Kackley, public school music. The expansion of Mr. Farwell's theory, appreciation and history courses compelled his relinquishment of chorus and orchestra, which are now conducted respectively by Mr. Patton and Mr. Press. Concert courses also are offered under the auspices of the music department. The first series has presented the Detroit, Minneapolis and Cleveland Symphony Orchestras, the Pro Arte and London String Quartets, Josef Lhevinne, Ossip Gabrilowitsch, Bronislaw Huberman, Efrem Zimbalist, Lily Pons, Claire Dux, Florence Austral, Maier and Pattison, the Vienna Choir Boys, Dusolina Giannini, Roland Hayes, Gitta Gradova, Schlusnus, Szigeti, Goldsand, Paul Robeson, Kathryn Meisle, Kreutzberg and Georgi and many others. Since the concerts were inaugurated, 120 have been presented.

For the past four years the music department has been carrying on extension work in rural districts under the guidance of Miss Kackley. Two extension workers, Mabel Olive Miles and Mary Ann Collinge, carry out the project, each working in seven counties a year; 25,000 rural school children are met weekly and annual festivals are held. Another major activity of the department is the occasional presentation of musical stage works by the forces of the school. In the past two years productions have been given of Gluck's Orfeo and an outdoor performance of A Midsummer Night's Dream. The public school music courses have been thoroughly developed, in accordance with the requirements of the state, and many pupils from this division now occupy positions throughout the country. L.

BORIS KOUTZEN'S latest composition, concerto for five solo instruments and string orchestra, will be presented for the first time by the National Orchestral Association, Leon Barzin conducting, on March 12. This score is in one movement consisting of three parts, recitativo, passacaglia and finale. Two other works by Koutzen were heard in New York. These were sonatina for piano, presented by the League of Composers, and the trio for flute, cello and harp, presented by Barrere-Salzedo-Britt in their recital and later by the Beethoven Association. Symphonic works were featured by Philadelphia and San Francisco orchestras.

Don Stocker at Studio Club

Don Stocker, baritone, was heard recently at the Studio Club, New York, in songs by Brahms, Strauss, Quilter, Watts, German and Parry. Another appearance was as member of an octet of men who sang for President Roosevelt at the Alfalfa Club, Willard Hotel, Washington, D. C.

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New York Concert Announcements

(M) Mornings; (A) Afternoon; (E) Evening

Saturday, March 9

Snow Maiden, Children's Philharmonic Concert, Carnegie Hall (A)
Ossip Gabrilowitsch and National Orchestral Association, Town Hall (A)
Benefit concert, Jewish Club, Town Hall (E)

Sunday, March 10

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Guy Maier, Heckscher Theatre (A)
Salvatore Sullo, pianist, Town Hall (A)
Benefit, Jewish Home for Convalescents, Carnegie Hall (E)
New York Chamber Music Society, Plaza (E)

Monday, March 11

Beethoven Association, Town Hall (E)

Tuesday, March 12

National Orchestral Association, Carnegie Hall (A)
Gertrud Hrdliczka and symphony orchestra, Town Hall (E)
Solomon Pimsleur, compositions, Roerich Hall (E)
Antonio Pesci, tenor, Brooklyn Academy of Music (E)

Wednesday, March 13

Harold Bauer and Nathan Milstein, sonatas, Town Hall (E)

Thursday, March 14

Die Meistersinger, Wagner cycle, Metropolitan Opera House (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 15

Mignon, benefit, Metropolitan Opera House (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Joseph Schuster, cellist, Town Hall (E)
Pique Dame, Mecca Auditorium (E)

Saturday, March 16

Philharmonic-Symphony Orchestra, children's concert, Carnegie Hall (M)
Artur Schnabel, pianist, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (A)
New York Woman's Symphony Orchestra, Town Hall (E)
Nelson Eddy, baritone, Columbia University (E)

Sunday, March 17

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Nelson Eddy, baritone, Town Hall (A)
Sofie Levine, soprano, Town Hall (E)

Monday, March 18

Emma Otero, soprano, Town Hall (E)
Klaus Liepman, chamber music, Ethical Culture School

Tuesday, March 19

Gatti-Casazza testimonial, for opera fund, Metropolitan Opera House (E)
Musical Art Quartet, Town Hall (E)

Wednesday, March 20

Bach's B minor Mass, Oratorio Society, Carnegie Hall (E)
Fordham Glee Club, Town Hall (E)

Thursday, March 21

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 22

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Prince Igor, Mecca Auditorium (E)
Paris Instrumental Quintet, Town Hall (E)

Saturday, March 23

Ossip Gabrilowitsch and National Orchestral Association, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Felix Salmond, cellist, Town Hall (E)

Sunday, March 24

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (A)
Tatiana Sanzewitsch, pianist, Town Hall (E)
Sylvia Sapira, pianist, New School for Social Research (E)

Monday, March 25

Frederick Jagel, tenor, Harlem House benefit, Town Hall (E)

Tuesday, March 26

Philadelphia Orchestra, Carnegie Hall (E)
Otto Schlaaff and Robert Riotte, two-pianists, Town Hall (E)
Rubinstein Club, Waldorf-Astoria (A)

Wednesday, March 27

Walter Gieseking, pianist, Town Hall (E)
Creighton Allen, pianist, Steinway Hall (E)

Thursday, March 28

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 29

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Josef and Rosina Lhevinne, Town Hall (E)

Saturday, March 30

Ignaz Friedman, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York Woman's Symphony Orchestra, Town Hall (E)

Sunday, March 31

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Katherine Baxter, pianist, Town Hall (A)
Menorah Association benefit, Town Hall (E)
Orchestra concert, Washington Heights Y. M. H. A. (E)
Opera Surprise Party, end of season, Metropolitan Opera House (E)

Studio Notes

ADELAIDE GESCHEIDT

Artists from the New York studio of Adelaide Gescheidt are having their usual active season. Helen Harbourt, soprano, sang the leading prima donna rôle in the Montclair, N. J., Operetta Club's performance of Herbert's Sweethearts in November and December. Engagements at the Rider College and as soloist with the Apollo Club of Asbury Park, N. J., followed. On March 12 Miss Harbourt will appear as soloist for the Montclair, N. J., Musical Society.

Mary Walker, contralto, is singing weekly over a local radio station. On January 16 she appeared as soloist at the Birch-Wathan School, and on February 18 was presented in recital at the Chapin School. March 14, she is to be heard in recital in Scarsdale, N. Y.

ENRICO ROSATI

Anna Kaskas, mezzo soprano-contralto, sang Lola in Cavalleria Rusticana and Frank Riccardo the rôle of Alfio, also that of Silvio in Pagliacci, in Newark, N. J., with the Civic Opera Company at the Mosque Theatre on February 3.

With the same company on February 17, Miss Kaskas was heard in La Forza del Destino and on March 3 appeared as Siebel in Faust.

James Melton, tenor, has been appearing in Detroit, and Mike O'Byrne sang recently in Ossining, N. Y.

Rosa Tentone sang Iphigenie in the première of Gluck's Iphigenie en Aulide in Philadelphia with the orchestra under Alexander Smallens, on February 22.

All are artists of the Enrico Rosati studios.

Fraser Gange to Sing for M. E. F.

At the home of Mr. and Mrs. Julius Loeb, Fraser Gange will give a song recital on March 10 for the benefit of the Musicians' Emergency Fund. Ethel Cave-Cole is to be at the piano.

Trenton Orchestra in Third Concert

TRENTON, N. J.—The third in a series of subscription concerts by the Trenton Symphony Orchestra under the direction of Max Jacobs was given recently at the War Memorial Auditorium.

In commemoration of the 250th anniversary of the birth of Handel, the program opened with the Hamilton Harty arrangement of a suite from The Water Music which was followed by the Mozart symphony in G minor. Both of these works served to demonstrate the further progress being made under the careful guidance of Mr. Jacobs and his reading of the scores indicated thorough and intelligent study.

Dr. Henry Hadley was to have been present to conduct his Herod Overture but was unfortunately detained at his home on account of illness. Mr. Jacobs in his conducting of this overture gave an inspiring and dramatic performance and the audience rewarded him with considerable applause.

Myra Reed, pianist, followed on the program with a brilliant and musicianly interpretation of the Beethoven concerto No. 4 in G major. The ease with which she mastered the technical difficulties won for her several rounds of applause and in response to this enthusiasm Miss Reed satisfied the insistence of the audience by playing the Paganini-Liszt La Campanella as an encore.

The Tschaikowsky Romeo and Juliet Fantasy was the final number on the program. The audience was of good size and recalled Mr. Jacobs to the podium several times.

F. L. G.

WJZWEAFWABCWOR

Former associates of Enrico Caruso at the Metropolitan Opera House gathered in the main lobby of the opera house on February 25 to commemorate the sixty-second anniversary of the late tenor's birth, and placed a wreath on his statue. Geraldine Farrar, Rosa Ponselle, Pasquale Amato, Charles Hackett and Paul Althouse spoke briefly at the ceremonies, which were broadcast over WEAF. Others participating were Giulio Gatti-Casazza, general manager, and Edward Ziegler; singers, Giovanni Martinelli, Giuseppe De Luca, Angelo Bada and Leon Rothier; conductors, Artur Bodanzky, Vincenzo Bellezza, Louis Hasselmans and Wilfred Pelletier. . . . February 28, Cornelius Van Vliet, Dutch cellist, was guest artist with the Little Symphony Orchestra from WOR. . . . Eugene Ormandy conducted and Tito Schipa was the soloist for the General Motors Symphony Orchestra broadcast (WJZ) on March 3. . . . The Chase and Sanborn Opera Guild presented Carmen in the weekly WEAF feature, March 3. Grete Stueckgold was in the title rôle, and other principals included Helen Marshall and Joseph Bentonelli. . . . Aurelio Giorni, Italian-American composer, was guest on the American Composers Hour (WOR), March 3.

Winifred Cecil, soprano, was soloist with the Stradivarius Quartet over WOR on March 3. She was heard in seventeenth and eighteenth century numbers as well as in a song by Alfred Pochon, second violinist of the quartet.

March 4, WOR made its formal début with its new 50,000-watt transmitter; a special program was scheduled. The Bamberger Little Symphony, directed by Philip James, Alfred Wallenstein's sinfonietta and the WOR studio orchestra, augmented to forty pieces for this special broadcast, were heard, and prominent figures of the political, concert and popular entertainment world participated. . . . Gladys Swarthout was soloist at the Voice of Firestone concert over WEAF, March 4. . . . Lawrence Tibbett presented an all-request program from WJZ on his weekly broadcast of March 5. The list included four American numbers. . . . Louise Bernhardt was guest soloist on the Little Symphony program over WOR, March 7, singing Mon coeur s'ouvre a ta voix from Saint-Saëns' Samson and Delilah and other numbers. . . . Helen Jepson was a featured vocalist from Whiteman's Music Hall, March 7, WEAF. . . . Louise Homer Stires, soprano, daughter of Louise Homer, was heard in a broadcast of songs, March 8, over a WJZ network.

Today's broadcast from the stage of the Metropolitan Opera House over the combined WEAF and WJZ networks will be a performance of Tristan and Isolde, with Kirsten Flagstad, Lauritz Melchior, Friedrich Schorr, Ludwig Hofmann, Karin Branzell and others, Bodanzky conducting. . . . March 11, Richard Crooks comes again as the Voice of Firestone soloist from WEAF. . . . Solo and part songs by Strauss, Liszt, Tschaikowsky, Cadman and others are listed on the Temple of Song program to be presented by Ruth Lyon, soprano, and the Chicago A Cappella Choir under the direction of Noble Cain over a WJZ network, March 12. . . . Lawrence Tibbett, in the rôle of Iago, will reënact the jealousy scene from Otello during his March 12 program (WJZ). . . . Grace Moore will sing Del Riego's Homing as the opening number on her WJZ program, March 12. . . . Granville English's new piano solo, Paysage, will be featured by Carlo Romano on March 15, WABC. It has been broadcast previously and is suggestive of a landscape tone-painting.

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Press Comments

NINA MORGANA

Nina Morgana made a fortnight's concert tour before rejoining the Metropolitan Opera late in December. In Roanoke, Va., the Times reported: "So realistic was her conquest that her listeners left unwillingly. Possessing youthfulness and gaiety of manner that fitted excellently with the tenor of her selection, Miss Morgana proved herself a star of the highest order."

Illinois State Journal, Springfield: "Her performance came from a personality that bespoke the richness of an art that comes only from the deepest experience of music itself. This singer can capture and hold her audience with a simple and unadorned beauty of sensitive interpretation, without flourish or gesture."

Flint (Mich.) Daily Journal: "Possessed of vocal equipment the strength of which became more and more apparent as the program advanced, Miss Morgana sang vivaciously and often to brilliant effect."

London Morning Free Press, London, Ont.: "But it is tone, not words, that gives one the thrill in listening to Nina Morgana. That, and the delightful charm of her own personality, gay, sunny, friendly, with the warm graciousness and spontaneity of the South. The tone is crystal-clear, sometimes flute-like. She handles runs and trills with limpid ease and accuracy." London Advertiser: "Captivated her hearers with her charming personality, gracious manner and generosity in encores."

CARLOS SALZEDO

The critic of the Philadelphia Record, treating of Carlos Salzdo's recital on January 21, wrote: "The recital given last night at the Curtis Institute by that unique master of the harp, Carlos Salzedo, contained enough of novelty and interest to blast the general preconception that a harp recital is a thing of dullness. The program consisted entirely of Salzedo compositions, ranging from a youthful Ballade to a first performance, Short Stories in Music. There was rhythmic force, unheard of variety of color and nuance, and flexibility of movement."

Samuel L. Laciar, in the Evening Public Ledger: "Carlos Salzedo, perhaps the greatest living exponent of the harp as a concert instrument, gave a recital last evening in Casimir Hall of the Curtis Institute of Music. It was Mr. Salzedo's eleventh annual rectial in Philadelphia and the third faculty recital of the present season at the institute. The program was made up entirely of Mr. Salzedo's own compositions, in which department of harp music he ranks about as high as he does as a performer. It is needless to say that Mr. Salzedo played all these numbers in a most brilliant manner, bringing out in one or another of them virtually all the legitimate effects of which the harp is capable—and these are many more than the average musician realizes, especially in tonal color. The recitalist received another great and well-deserved ovation at the close of the concert."

The Philadelphia Inquirer: "Probably no man has contributed more to the literature and technical development of the harp than has Carlos Salzedo. In a program entirely made up of original compositions, Mr. Salzedo amazed the large audience by his wizard-like dexterity and his command of tonal effect and shading."

HELEN McGRAW

Helen McGraw, pianist, has been appearing extensively in the South, as recitalist, soloist with orchestra and as a member of a trio. Recently she was assisting artist with the Birmingham (Ala.) Civic Symphony Orchestra, playing the Rhapsody in Blue of George Gershwin under the direction of Dorsey Whittington. The Birmingham News said: "Helen McGraw, featured as piano soloist in this number, was given a thunderous ovation by the audience and called back time after time. The youthful soloist gave to the number the verve that was required to make it a memorable presentation, interpreting it in the manner in which the composer wrote it. But Miss McGraw's technic was as interesting as her interpretation and listeners were watching her flying fingers with a new kind of interest for a new kind of soloist."

After a recital in Carolina Pines, N. C., the News and Observer of Raleigh carried as heading: "Miss McGraw Endears Herself to Audience. Young Pianist Renders Superb Interpretations of Classical Numbers." An appearance in Mobile, Ala., brought her commendation in the Mobile Register: "Miss McGraw has appeared in concert in American and European capitals, and has established herself as a piano virtuoso second to none. Her group of solos ran the whole gamut of piano literature. On the whole, the concert was one of the best Mobile has had in many moons, and we bespeak for the artist an early return."

Miss McGraw's tour with the ensemble also met with favor. A newspaper of Montgomery, Ala., reviewing their concert there, said: "The trio consisting of Ottokar Cadek, violinist; Harold Cadek, cellist, and Helen McGraw, pianist, who appeared in concert at the Lanier Auditorium last night under the auspices of the Young Artists' Concert Association, was given an enthusiastic reception by a large audience which was well rewarded with a concert that was pleasing and artistic to the last degree."

EIDE NORENA

Eide Norena, soprano of the Metropolitan Opera, sang the rôle of Marguerite in Faust with that organization in Brooklyn, N. Y., on February 12. The New York World-Telegram said of her performance: "In particular, Mme. Norena's recitatives before, during and after the King of Thule song were eloquent insights into her great musical gifts. Here the delicious evenness of tone, the smoothness of expression and the flawless intonation stood out. Admirable also were her delivery of the Jewel song and her singing in the church scene."

ROSA TENTONI

Herbert Elwell, critic of the Cleveland Plain Dealer, wrote in part as follows of the recent performance of Rosa Tentoni as Desdemona in the production of Otello staged by the Cleveland Orchestra: "A pleasant surprise was the smooth and brilliant singing of Rosa Tentoni, who brought satisfying significance to the part of Desdemona. The evenness from her lovely high tones to her rich low register was a source of real delight, and there was strong dramatic power in her interpretation."

Miss Tentoni is an artist-pupil of Enrico Rosati of New York.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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HARRY KAUFMAN,
pianist and member of the faculty of the Curtis Institute of Music, Philadelphia. Two of Mr. Kaufman's pupils in accompanying at the institute appeared with two students of Efrem Zimbalist in recitals at Town Hall, New York. These were Vladimir Sokoloff who supplied the piano background for Oskar Shumsky, March 3, and Bernard Frank who played for Philip Frank on March 4. (Photo by French.)

ELINOR REMICK WARREN,
composer-pianist of Los Angeles, Calif., recently appeared in Seattle, Wash., as soloist with the Philomel Singers, a women's chorus of which Ralph H. Kendrick is director. She played two groups of solos, and the chorus gave a program featuring her compositions, especially The Harp Weaver for baritone, harp, piano and chorus, a setting of the text by Edna St. Vincent Millay. Miss Warren recently fulfilled a tour as accompanist and solo pianist with Lucrezia Bori. (Photo by Russell Ball.)

BEATRICE HARRISON,
English cellist, with two of her canine pets. Miss Harrison is now on an extensive tour of the United States under the management of NBC Artists Service. (Suter photo.)

SIX OF THE SOLOISTS FOR THE FORTY-SECOND ANNUAL MAY FESTIVAL to be held in Ann Arbor, Mich., May 15, 16, 17 and 18.

JOSEF LHEVINNE,
pianist.

GIOVANNI MARTINELLI,
tenor of the Metropolitan Opera.

MARY CLUTE,
artist-pupil of Anita Rio of New York, rehearsing the principals in the forthcoming performance of The Mikado, to be given at Fairfax Hall, Waynesboro, Va., where Miss Clute is vocal instructor.

MYRTLE LEONARD,
contralto of the Metropolitan Opera.

RUTH POSSELT,
young American violinist.

HELEN JEPSON,
soprano of the Metropolitan Opera.

PAUL ALTHOUSE,
tenor of the Metropolitan Opera.

(See Inside Front Cover for Additional News Pictures)

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